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NO. 13

1 APRIL 1909

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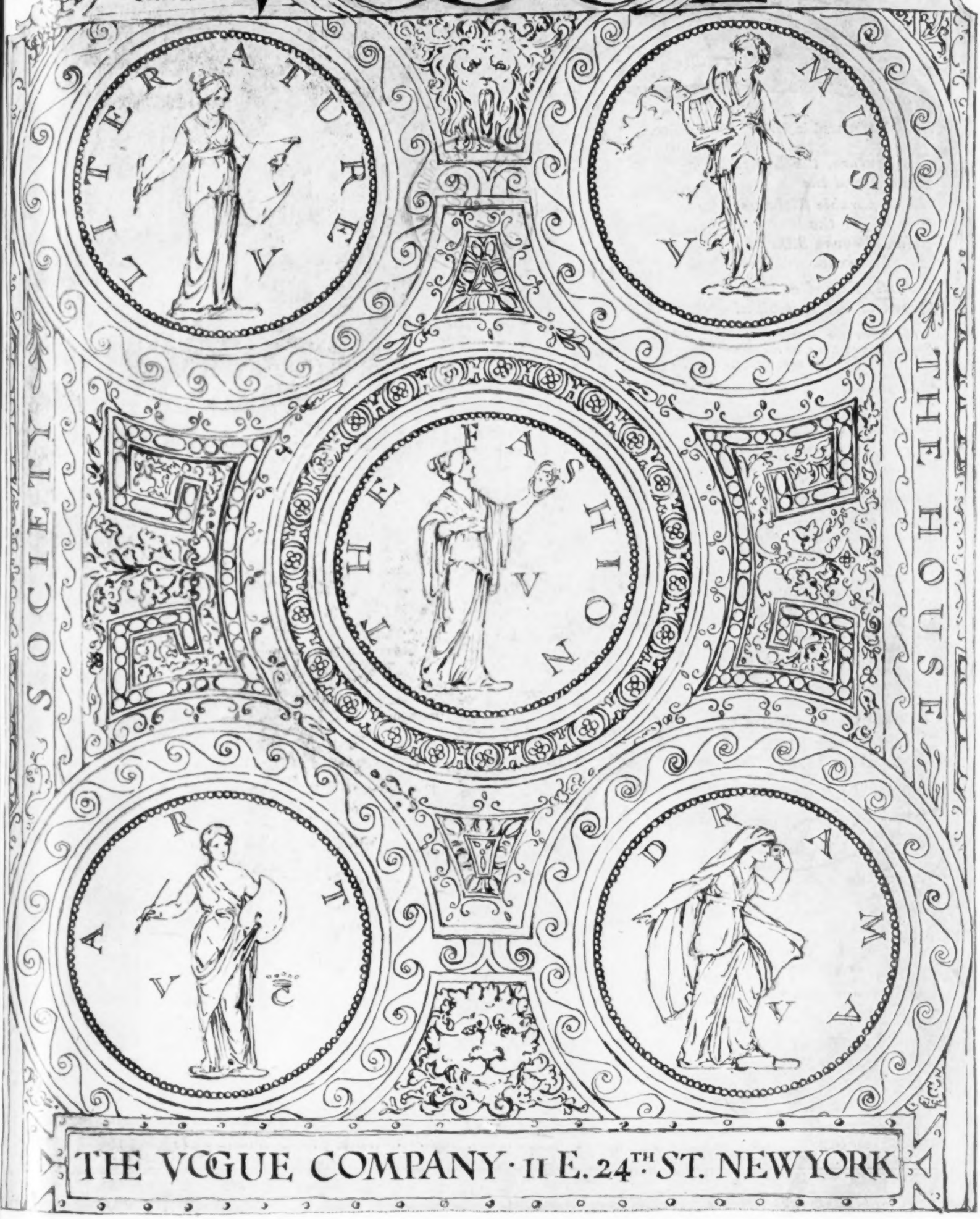

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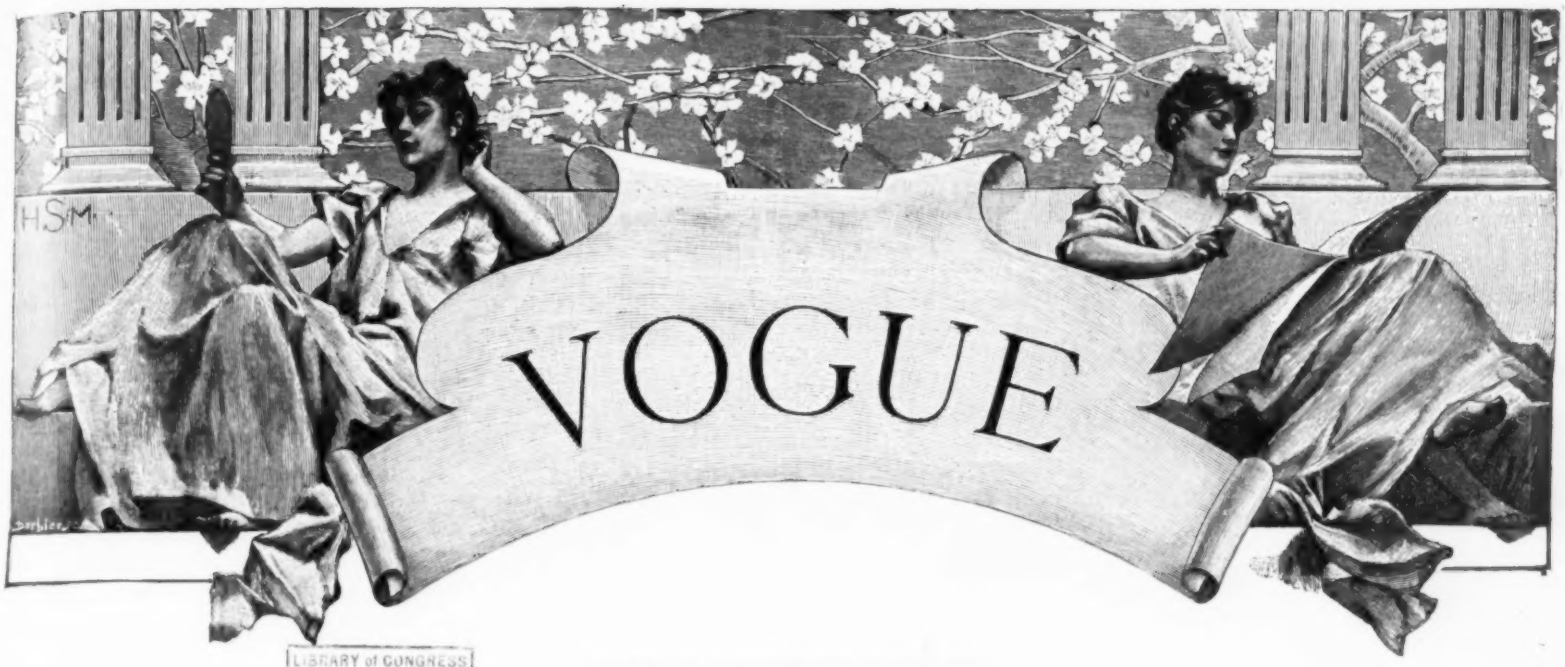

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CONTENTS

1 APRIL, 1909

Vogue Millinery Supplement—Page Illustration - - 571
New Models of the Week - - - - - - - - - - - 572
Descriptions of the Illustrated Models - - - - - 572
Two Models by Marie Louise—Page Illustration - - - 573
Society - - - - - - - - - - - - - - - - - 574
Music - - - - - - - - - - - - - - - - - - 574
Art - - - - - - - - - - - - - - - - - - - 575
Descriptions of Fashions - - - - - - - - - - 575
Answers to Correspondents - - - - - - - - - - 575
The Narrow and the Broad-Minded View of a Public Question—Editorial - - - - - - - - - - - - 576
Evening Toilette by Buzenet—Page Illustration - - 577
As Seen by Him - - - - - - - - - - - - - - - 578
Smart Theatre and Dinner Frocks and a Superb Lace Coat—Page Illustration - - - - - - - - - - - - 579
The Latest Evolution of the Spring Modes—Illustrated - - - - - - - - - - - - - - - - - - - 580
Glimpses - - - - - - - - - - - - - - - - - 581
Monte Carlo—Illustrated - - - - - - - - - - 582-583
Reproduction of a Landscape by Dyer—Double Page Illustration - - - - - - - - - - - - - - - - 584-585
What She Wears - - - - - - - - - - - - - - 586
Smart Spring Walking Suits—Page Illustration - - 587
Smart Fashions for Limited Incomes—Illustrated - 588-589
Novelties in Handkerchiefs Seen in the Paris Shops 589
Seen in the Shops—Illustrated - - - - - - - - - 590
What They Read—Newest Books—Literary Chat 591-592-593
Seen on the Stage—Illustrated - - - - - - - - - 594
Vogue Pattern Department - - - - - - - - - - 596
On Her Dressing Table - - - - - - - - - - - - 598
Concerning Animals - - - - - - - - - - - - 600-602
The Importance of Deep Breathing - - - - - - - 602

Spring Fashions Number

Vogue to be dated 15 April, 1909

In this special double number the modes of the season are authoritatively set forth in many pages of illustrations and in Special Articles containing the latest information from the most exclusive fashion designers of both continents. Correct models for Spring and Summer wear in Millinery, Gowns, Coats, Lingerie, Corsets and Accessories will be found in this number. An illustrated article on hand-carved umbrella or parasol handles from Oberammergau is an unusual feature. One of these unique handles on a parasol would lend a touch of distinction to any summer toilette.

The latest fashion in bridal gowns with appropriate models for the bride's mother and sisters showing the dress etiquette for the occasion will be of special interest to prospective brides.

The summer wardrobe of the elderly woman will be described and suitable models for women past fifty will be illustrated.

Suggestions for an outdoor wedding in May will form the subject of another special article.

On the cover will be a charming picture in color by Stuart Travis.

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VOGUE
MILLINERY SUPPLEMENT

BEAUTIFUL GARDEN HAT BY GEORGETTE

SMART CHARLOTTE MODEL
Developed in taupe, mulberry and blue

CARLIER MOTOR HAT
Showing a novel feature in the veil loop at the back

DESCRIPTIONS OF ILLUSTRATED MODELS

PAGE 571

LOvely in its charming simplicity and youthful in the extreme is the Georgette model illustrated on the Supplement cover. It is developed from pressed crin of extreme fineness, showing a soft, deep tone of ardoise (slate gray) and consists of a straight, slender crown of but moderate hight, and a brim in the original, picturesque Watteau outlines—it is immensely wide, particularly at the back, and is allowed to droop at will, forming a most graceful dent at the right side. The exceptional beauty of these contours is accentuated by a facing of rich, supple black velvet, smoothly applied to the under side of the brim. The garniture is effected by means of flowers—lovely, large and small marguerites in pure white with golden centres, which cluster thickly on the front and back of the crown, and large, unconventional bunches of black-eyed Susans, mimosa, daffodils and lilies, all in the most delightful golden tones, from palest primrose shading into a rich, deep yellow, at the sides. Wide, black velvet ribbon is added to the charming ensemble, encircling the crown, and forming a large, simple bow at the left side, throwing into relief the dull gray of the hat and the sunny hues of the garniture.

PAGE 572

UPPER LEFT.—A new feature taken up with much fervor in Paris is the idea of contrasting a number of different colors in the making of one hat. This is surprisingly effective, and splendid results may be attained in the way of novel color blends and smart contrasts. In the simple, but exceptionally chic Charlotte model, which is pictured in this illustration, a deep, dull mulberry tone is combined with a vivid, rather hard peacock blue, and to this is added a warm, pinkish taupe, which accentuates the soft duskiness of the former and the brilliancy of the latter. The small brim is turned up in a stiff revers at the left side, keeping close to the brown, and runs out into nothing at the right side, and the reversed side which is thus exposed is masked with supple, wide yedda braid in a medium tone of taupe. The crown, which is colossal in its dimensions, straight from base to top, and perfectly flat at the latter point, is of wide satin braid, joined in horizontal direction, and softly fluted, vertically, and shows two rows of the mulberry-colored material alternating with one in bright paon blue; the top is covered with a spiral-disk of taupe, and calls attention to the smart contrast between the two other shades. The garniture consists of a long, wide novelty quill effect, overlaid with a "flou" goura touffe, and caught down at the left side of the crown with a large, graceful rosette made of the satin braid. In it the three colors used for developing the turban are repeated, the quill being in paon blue, the goura mulberry, and the rosette taupe.

UPPER RIGHT.—This chic model from Carlier shows a novel feature in a sort of loop made of the same material as was employed for developing the hat and disposed in the middle back, serving the purpose of holding the veil in position, and facilitating its being draped without the aid of pins. This novelty is especially convenient for motor hats, but, in fact, is adaptable for any street hat with which a long, wide, draped veil is worn. In the model shown here it is made of fine novelty straw braid, woven exactly like a thin little fringe, forming diminutive loops, and showing a soft, warm tone of tapestry blue; the same material covers the entire surface of the hat, being applied to it in symmetrical rows, and forming a compact mass of tiny loops, which appears almost like fine chenille. The crown is shaped like that of the original Mexican hat, dome-shaped, and very tall and bulky, and from it the medium-wide brim droops softly on all four sides. A large, many looped rosette-chou of velvet ribbon two tones deeper than the straw braid is arranged over each side of crown and brim. The middle front remains untrimmed and so does the middle back portion, but at this latter point the loop is fastened. After slipping the veil through it, it may be draped over the hat to suit one's own fancy either in the manner here illustrated or so as to cover the entire hat.

LOWER LEFT.—A practical style this season is that of employing straw braid for trimming purposes on smart street and sporting hats—in the shape of buckles, ornamental pins, cabochons or large rosettes. The latter development is demonstrated in the smart motor turban from Carlier, a reproduction of which is given in the above illustration. The garniture consists solely of two immensely large rosettes made of novelty straw braid in two textures and two colors. There is a very large, wheel-shaped outer section, made of frilled yedda braid in a clear, soft tone of the new tilleul (linden green) and a high, bomb-shaped cabochon centre for which lustrous satin braid in a deep, jetty black was selected. A rosette is placed at either side of the tall, funnel-shaped turban of black satin braid. They are so large that they cover almost the entire hight of the turban, and serve the purpose of firmly holding the automobile veil in place; after it is draped over the turban, it is slipped under the rosettes, which prevent it from coming loose.

LOWER RIGHT.—A new suggestion for the use of ribbon as a trimming accessory for millinery is given in this illustration. It shows a smart, uniquely conceived little hat for motoring wear—a recently imported Carlier model, made of fine, supple yedda braid in a soft, vague tone of taupe. This braid is frilled along the one edge and is then applied in close rows to the global-shaped foundation, after which over the long, wide motor veils of heavy chiffon is draped over the entire surface of the hat. The under side of the brim is faced with a smoothly applied section of yedda in an exquisite, brilliant tone of Bosphore (the new duck-wing blue), which effects a stunning contrast with the soft, subdued taupe color of the top of the hat and the veil, and the trimming shows the same combination, which is doubly attractive in the glossy, pliable satin texture of the ribbon employed. The taupe ribbon measures fully six inches in width and is sewed into a great many regular, softly crushed loops, forming huge, wheel-shaped rosettes, which reach from the slightly pointed top of the hat almost to the lower edge, and gracefully flank either side—they are posed directly over the chiffon veil, and thus secure it firmly—and over the centre of each is placed a second rosette which is made of the narrower Bosphore ribbon, caught down with a small cabochon of silver.

NEW MODELS OF THE WEEK

AMong the importations of the current week is a stunning new model from Charlotte, consisting of a dome-shaped crown, framed by a narrow brim, which droops very gently throughout, developed of supple novelty straw in a beautiful, satiny, metallic gloss of ibis pink. This is veiled with a shirred section of very fine-meshed black silk tulle, which is loosely drawn over the entire surface of crown and brim, and also covers the under side of the latter, making the exquisite tint of the straw shimmer through delicately. The garniture is effected by means of little, dainty clusters of small moss roses and forget-me-nots, carelessly mixed, the deep crimson and soft rose tints blending wonderfully with the soft, light blue ones.

Fine Milan straw in a clear, light tone of beige was chosen for a stunning model from the same designer—a large, picturesque chapeau with pure Directoire contours and exceptionally cleverly conceived garniture. The tall, slender, slightly rounded-off crown emanates from a broad, graceful brim, which curves up slightly in the front, and then bends down flatly and deliberately at the sides, after which it once more curves up at the back. The crown is in its entire hight banded with a compact wreath of brownish and sombre green rose foliage, and there is no other garniture but a large, soft chou-rosette of antique blue satin ribbon, rakishly posed between the foliage at the left side.

One stunning model from Georgette is fashioned from chrysanthemum braid in a vivid, pinkish tone of scarlet, and shows the quaint, exceedingly unique outlines of the original Russian "kokoshnik"—a shape all in one piece, that is really nothing but a huge crown, running into a fine mitre-point, and so wide at the base that it will slip deep over the wearer's forehead when worn. A band of wide black velvet ribbon is loosely arranged about the hat, imitating a brim to some extent, and is caught down at either side with an enormously large, fancy cabochon of real baroque pearls, with drops of smaller pearls.

VOGUE'S *Spring Exhibition of Millinery*

A Large variety of the choicest designs of the leadings milliners of Paris is now on exhibition at 373 Fifth Ave., New York. Each week new importations are received from Paris and the models exhibited are constantly being changed. These models are not for sale, and are shown only in the interest of the millinery department of Vogue.

Immense rosettes of straw are used to trim this smart Carlier hat for motoring

Another Carlier model, showing the hat draped with the veil and then caught down with ribbon rosettes

THIS charming model from Marie Louise is the exact copy of a hat worn by Mme. de Staël in the first decade of the last century. Crown and brim are in one, the former dome-shaped, extremely large in circumference, and much higher at the back, and the latter drooping from it and resting immediately over the coiffure, so as to conceal it completely at the back and sides. The material employed is supple, wide straw braid, plaited in basket effect, and showing a brilliant, satiny lustre, and a delightfully soft, clear tone of groseille—the new gooseberry tint: a pale old rose, with just a "soupçon" of brown beneath the surface. A wide, softly folded crown band of moiré ribbon in the vague green-gray of the rock moss encircles it, and is tied to form a huge, sprawling bow at the left side, while the right side is ornamented with the daintiest and most beautifully shaped flowers imaginable—one handsome, cup-shaped Rococo rose of sheer silk, tied up with a few gorgeous tiger lilies with small, tight buds. Exquisite rose shades prevail in the former, and the lilies show deep and light groseille tints as well.

THIS stunning hat is a favorite design of Marie Louise. It will be noted that the brim is delicately curved, drooping from the crown on all four sides, but slightly raised at the outer edge of the right and left sides, which treatment creates a silhouette of extreme simplicity, but extraordinary beauty. The crown is tall and slender and of fair hight. There is no crown band to interrupt the consecutive line, and the trimming is so cleverly selected and disposed that it increases rather than diminishes the splendid effect produced by the shape. It is in deep tones of amethyst, which exactly match that of the fine Milan, of which the hat is developed, and is effected by means of three ostrich plumes of wonderful length and fullness, carelessly laid across the crown, and a full, tall panache formed by four shorter plumes, which decorates the right side and back of crown and brim, increasing the hight of the former, and also adding to the volume of the latter, and completing the chic ensemble to perfection.

TWO PRETTY MODELS BY MARIE LOUISE

SOCIETY

DIED

Coit.—On Saturday, 27 March, at Litchfield, Conn., Frances Elizabeth Olmsted, wife of the late Henry R. Coit, in the 81st year of her age.

Lorillard.—On Friday, 26 March, Catherine Hamilton, wife of Pierre Lorillard.

Zerega.—On Friday, 26 March, 1909, Eliza M., widow of Augustus Zerega, of West Chester, New York City, in her 100th year.

ENGAGED

Bogert-Huntington.—Miss Mary Ludlow Bogert, daughter of Mr. Henry Lawrence Bogert, to Mr. E. Irving Huntington.

Fiske-de Montesquieu-Fezenac. — Mrs. Miriam Miller Fiske, daughter of Mrs. Henry Wisner Miller, of Staten Island, to Comte Lionel de Montesquieu-Fezenac, of Paris.

Frew-Wright. — Miss Virginia Frew, daughter of Mr. William N. Frew, to Mr. Thurston Wright, both of Pittsburg.

Frothingham-Zimmerman.—Miss Isabelle M. Frothingham, daughter of Mr. C. Frederick Frothingham, of Babylon, to Mr. Robert Weaver Zimmerman.

Lloyd-Wister. — Miss Mary C. Lloyd, daughter of Mr. Malcolm Lloyd, to Mr. L. Caspar Wister, both of Philadelphia.

Sloane-Fletcher. — Miss Mary Sinclair Sloane, daughter of Mrs. Stanley T. Cozzens, to Mr. Henry Fletcher.

Smith-O'Connor. — Miss Agnes Smith, daughter of Dr. Henry H. Smith, of New Haven, to Mr. Caleb W. S. O'Connor, of Philadelphia.

Tobey-Rogers.—Miss Marie K. Tobey, daughter of Mrs. Katharine Tobey, to Mr. Allen Merrill Rogers.

WEDDINGS

Clark-Benjamin.—25 March.—Mr. John Wolfe Clark and Miss Marjorie Park Benjamin, daughter of Mr. Park Benjamin, were married on Thursday, 25 March, at the home of the bride.

Giltner-Sullivan.—24 March. — Assistant Surgeon Harry A. Giltner and Miss Virginia Bartlett Sullivan, were married on Wednesday, 24 March, in the West Presbyterian Church at Washington, D. C.

Ridgeley-Cheeseborough. — 24 March. — Mr. Martin Eichelberger Ridgeley and Mrs. Frances Vincent Cheeseborough, daughter of Mr. James E. Vincent, of Saginaw, Michigan, were married on Wednesday, 24 March, at Chicago, Ill.

Woodriff-Irving.—27 March.—Mr. John J. Woodriff and Miss Elaine du Pont Irving, daughter of Mr. Alexander Duer Irving, were married on Saturday, 27 March, in St. Barnabas Church, Irvington-on-Hudson. Best man: Mr. Donald Woodriff. Ushers: Mr. Barhydt Marshall, Mr. Henry F. du Pont, Mr. Henry H. Eliot, Jr., Mr. Edwin Strange, Mr. Charles G. Bush, Jr., Mr. Hugh K. Milliken, Mr. Evelyn du Pont Irving, Mr. Carol W. Ladd and Mr. William F. Ladd, Jr. Present were: Mr. and Mrs. Howard S. Jaffray, Mrs. E. Jaffray Bigelow, Dr. and Mrs. Peter Irving, Mr. and Mrs. Charles R. Huntington, Mr. and Mrs. J. Beverly Duer, the Misses Duer, Mr. and Mrs. Edward F. Darrell, Professor John Duer Irving, Mr. and Mrs. E. Somerville Jaffray, Mr. and Mrs. Robert Hewitt, Mr. and Mrs. Alexander Cameron, Mr. Irving Grinnell, Mr. and Mrs. J. Borden Harriman, Mr. and Mrs. Francis C. Carley, Mr. and Mrs. George H. Mairs, Mr. and Mrs. Goelet Gallatin, Mr. and Mrs. R. Hare Powel, Miss Elizabeth Hare Powel, Mrs. Philip Schuyler, Mr. Edward J. Whitehouse, Mr. and Mrs. Louis du Pont Irving, Mr. Alexander Duer Irving, Mr. and Mrs. Lentilhon Foster, Colonel du Pont, Mr. and Mrs. Francis B. Crowninshield, Miss Evelina du Pont, Mr. and Mrs. T. P. Chandler, Mr. and Mrs. William du Pont, Mr. and Mrs. J. R. P. Woodriff, Mr. and Mrs. Wallace Sanford, and Mr. and Mrs. Herman P. Tappe.

Valentine-Forrest. — 27 March. — Mr. Langdon B. Valentine and Mrs. Louise Hollister Forrest, daughter of Mr. Henry Hollister, were married on Saturday, 27 March, at the residence of the bride.

WEDDINGS TO COME

Bowditch-Sturgis.—13 April.—Miss Alice Rathbone Bowditch, daughter of Mr. Edwin Bowditch, to Mr. Charles Sturgis; All Saints' Cathedral, Albany.

Brown-Tailer.—14 April.—Miss Harriet Brown, daughter of Mr. Alexander Brown, to Mr. T. Suffern Tailer; at the home of the bride.

Kobbe-Livingston.—24 April.—Miss Olga T. Kobbé, daughter of Mr. Frederick Kobbé, to Mr. Hermann Livingston, Jr.; Church of the Heavenly Rest.

Lefferts-Maynard.—17 April.—Miss Caryl Lefferts, daughter of Mr. Frederick R. Lefferts, to Mr. Duff Green Maynard; Church of the Incarnation.

Newlands-Dabney.—18 May.—Miss Ada Newlands, niece of Senator Francis G. Newlands, to Dr. Virginius Dabney; Chevy Chase Church, Washington.

Roosevelt-Reeve.—17 April.—Miss Katherine L. Roosevelt, daughter of Mrs. T. James Bowlker, to Mr. J. Stanley Reeve; at the home of the bride's mother, Boston.

Smith-Graham.—21 April.—Miss Gladys Jacquelin Smith, daughter of Mrs. Laroche J. Smith, to Mr. Edward Howland Graham; St. Bartholomew's Church.

Tompkins-Gunther. — 12 April. — Miss Edith Trask Tompkins, daughter of Mr. Edward D. Tompkins, to Mr. W. Laurence Gunther; Grace Church, Middletown, N. Y.

Vanderhoef-Marston. — 17 April. — Miss Mary E. Vanderhoef, daughter of Mr. George W. Vanderhoef, to Mr. Hunter S. Marston; Collegiate Church of St. Nicholas.

Watts-McDougal.—24 April.—Miss Sabina Wood Watts, daughter of Mrs. George B. Watts, to Captain Douglas C. McDougal; Church of the Heavenly Rest.

CHARITY ENTERTAINMENTS

Calve Concert.—24 March.—A concert was given on Wednesday evening, 24 March, at the residence of Mr. and Mrs William Solomon, for the benefit of the tuberculosis clinic of the New York Throat, Nose and Lung Hospital. Mme Calvé sang the Gounod Stances de Sapho, the Gounod Serenade, an aria from David's Perle du Bresil, Massenet's Serenade du Printemps, and some old French songs. Miss Inez Jolivet, violinist; Mr. Lecomte, barytone, and Mr. Victor Harris, pianist. Present were: Mrs. August Belmont, Jr., Mrs. Benjamin Thaw, Mrs. George Jay Gould, Mrs. William K. Vanderbilt, Jr., Mrs. Paul Tuckerman, Mrs. Victor Sorchan, Mrs. Ben Ali Haggin, Mrs. William Jay, Mrs. Paul Morton, Mrs. James A. Burden, Jr., Mrs. John A. Drexel, Mrs. Benjamin Guinness, Mrs. Edward Humphreys, Mrs. John W. Minturn, Mrs. Russell H. Hoadley, Mr. Eliot Gregory, Mr. Creighton Webb, Mr. James Russell Soley, Mr. Charles M. Oelrichs, Mr. Frederick T. Martin, Mr. Julian T. Fairchild and Major G. Creighton Webb.

Une Heure de Dance.—Une Heure de Dance was given on Tuesday, 30 March, at the studio of Mr. and Mrs. Francois Tonetti. The proceeds are to be devoted to the dancing class for factory and shop girls, at 552 West 43d St. Greek dances were given by Mrs. Follen Cabot, Jr., and Mrs. George Rublee; a Japanese dance by ladies of Japan; a gavotte by Mrs. Irving Ruland and Mrs. George G. Haven, Jr.; a doll dance by the Misses Slocum and a domino dance by the Misses Harbeck. Dances were given by Miss Clara Fargo, Miss Louise Van Beuren and Miss Mary Douglas Bosworth, Miss Flournoy Hopkins, Miss Dorothy Pennington Toler, Miss Sarah Robbins, Miss Florence Gayley, Miss Julia Loomis, Miss Emily Coe and Miss Leonie Alexandre. Patronesses: Mrs. William B. Franklin, Mrs. Francois Tonetti, Mrs. Charles Anderson, Mrs. J. Ramsay Hunt, Mrs. Arthur M. Fisk and Mrs. M. Allen Starr.

EASTER SALES

Home for Destitute Blind.—A sale will be held on Thursday, 1 April, for the benefit of the Home for Destitute Blind. It will take place at the home, Amsterdam Avenue and 104th St. Patronesses: Mrs. James Gayley, Mrs. Charles F. Hoffman, Mrs. John Beverley Duer, Mrs. Henry A. Coster, Mrs. Allan A. Robbins, Mrs. Louis T. Hoyt, Mrs. Charles H. Berryman, Mrs. John E. Alexandre, Mrs. Edward Delafield and Mrs. A. Lanfear Norris.

Studio Club.—A sale will be held on the morning and afternoon of Thursday, 1 April, for the benefit of the Studio Club of this city. It will take place in the assembly room of the Berkeley Theatre. Committe in Charge: Mrs. Edward Carter, Miss Elizabeth Dodge, Miss Margaret Beaman, Mrs. John A. Gade, Mrs. Stephen Baker and Miss Rosina Hoyt.

INTIMATIONS

Barney.—Mrs. Charles T. Barney plans to depart for Europe in June.

Cary.—Mr. and Mrs. Melbert B. Cary have gone to Atlantic City for a few days.

Drexel.—Mrs. John R. Drexel has sailed for Europe.

Elkins.—Miss Katherine Elkins has returned to Washington from a visit to Mr. and Mrs. Stephen H. P. Pell.

Emmet.—Dr. John Duncan Emmet has returned to town from Palm Beach.

Furniss.—The Misses Furniss gave a dinner for eighteen guests on 28 March.

Goelet.—Mr. Robert Walton Goelet has sailed for Europe.

Harriman.—Mr. and Mrs. Oliver Harriman, who spent several weeks in the South, have returned to town and will shortly open their country place near White Plains.

Hoffman.—Mr. and Mrs. Charles F. Hoffman and Miss Alice Preston plan to sail for Europe 24 April.

Iselin.—Mr. and Mrs. Adrian Iselin and the Misses Iselin have sailed for Europe.

Jennings.—Miss Annie B. Jennings is having extensive alterations made to her home in Park Avenue.

Knox.—Mr. and Mrs. John Knox have returned to Troy, N. Y., after a visit to Mr. J. Hampden Robb.

Lanier.—Mr. Charles Lanier plans to depart for Europe in April.

Mackay.—Mr. and Mrs. Clarence H. Mackay have postponed their departure for Europe from 6 April to the middle of May.

Martin.—Mr. Frederick Townsend Martin has returned to town from Palm Beach and is at the Plaza.

Mills.—Mr. D. O. Mills will return to New York from California on 20 April.

Morris.—Mrs. Henry Lewis Morris has returned to New York from Chicago.

Olcott.—Mrs. J. Van Vechten Olcott will give a dance for her niece, Miss Eleanor Rodewald, in Washington, D. C., 15 April.

Olin.—Mr. and Mrs. Stephen H. Olin have been spending a few days in Rhinebeck.

Osborn.—Mr. and Mrs. William Church Osborn will return from their Arizona trip early next month.

Pierson.—Miss Marguerite Pierson will give a luncheon on Tuesday, 30 March.

Rodewald.—Miss Eleanor Rodewald and Miss Marion Stoddard have returned from Palm Beach, Fla.

Scott.—Mr. and Mrs. George M. Scott, who are at the Virginia Hot Springs, will return to No. 28 West Fifty-seventh street early next month.

Scribner.—Mr. and Mrs. Charles Scribner will open their country house at Morristown, N. J., on 1 May.

Sorchan.—Mr. Victor Sorchan has returned to New York from the South.

Stokes.—Mr. and Mrs. James Stokes will remain abroad until the autumn.

Swan.—Mr. and Mrs. Charles Fitch Swan have returned from California to No. 251 Madison avenue.

Thorne.—Mrs. Oakleigh Thorne will give bridge parties at her home 16 and 17 April.

Vogel.—Mrs. Herman Vogel will give a dance for a small party at the Colony Club on 16 April for her daughter, Miss Dorothy Shepard.

Whitney.—Mr. and Mrs. Payne Whitney have returned from their visit to Colonel Oliver H. Payne, in Thomasville, Ga.

Wilson.—Mr. R. T. Wilson and his daughters, Mrs. Ogden Goelet and Mrs. Cornelius Vanderbilt, sailed for Europe on 31 March.

Winthrop.—Mr. and Mrs. Beekman Winthrop have returned to Washington, D. C.

CORRESPONDENCE

Asheville, N. C.—Late Arrivals: Mrs. F. B. Converse, Miss Ellen Converse, Mrs. E. J. Robbins, Mr. Chester Robbins, Mr. and Mrs. C. O. Miller, and Dr. and Mrs. J. W. Graybill.

Hamilton, Bermuda.—Late arrivals: Mr. and Mrs. M. H. Plank, Mr. P. S. Sears, Mr. H. M. Sears, Mr. George Silsbee, Miss E. Silsbee, Miss Evelyn Sturgis, Mr. and Mrs. G. M. Boardman, Mr. Charles N. Bleecker, Mr. and Mrs. J. W. Kirby, Miss Alice Roundey, Mr. T. K. Richardson, Mr. W. T. Rich, Mrs. H. B. Pearson, and Mrs. M. C. Matchett.

FOREIGN TRAVEL

Kaiser Wilhelm der Grosse. — Arriving Thursday, 25 March: Mrs. E. G. Kennison, Mr. and Mrs. Leonard Searing, [illegible] and Mrs. C. B. Thorne, Mr. and Mrs. [illegible]vid C. Whitney, Mrs. Charles Emory Smith, and Mr. and Mrs. Chauncey Anderson.

Pannonia.—Sailing Thursday, [illegible] March: Mr. and Mrs. H. W. Page, Mr. [illegible] Mrs. George A. Nash and Mrs. F. H. [illegible]ning.

Prince George.—Sailing Thursday, 25 March: Mr. and Mrs. F. C. Stillman, Mr. and Mrs. C. H. Townsend, Mr. C. B. Taintor, Dr. Albert Vanderveer, Jr., Mr. and Mrs. E. B. Archer, Mr. and Mrs. [illegible] W. Bolander, Mrs. Arthur S. Hoyt, Mr. and Mrs. W. R. MacDonald, Mr. and Mrs. J. W. Morgan, and Mr. and Mrs. F. [illegible] Potter.

Savoie.—Sailing Thursday, 25 March: Vicomte Felix de Kertanguy, Baron de Morogues, Mr. Carl Strakosch, Mr. and Mrs. C. S. Warburton, Mrs. Ernest Wiltsee, Mr. and Mrs. Adrian Iselin, Jr., Miss Therese Iselin, Miss Louise Iselin, Miss Georgine Iselin, Mr. and Mrs. S. C. Beckley, Dr. and Mrs. Edgar C. Barnes, and Mr. and Mrs. George L. Field.

MUSIC

C=Carnegie. M=Mendelssohn. Cua=Cooper Union Auditorium. Cuh=Cooper Union Hall. Gcp=Grand Central Palace. D T=Daly's Theatre. H=Hippodrome. W-A=Waldorf-Astoria.

Mischa Elman, Violin Recital, 3 April, Aft. C

Gervase Elwes, Song Recital, 4 April, Aft. ..... Colony Club

Hess-Schroeder Quartette, 7 April, Eve. ..... M

Karl Klein, Violin Recital, 13 April, Aft. ..... M

New York Philharmonic Orchestra—6 April, Eve. C

OPERA THIS WEEK

Metropolitan

Thursday—1 April. Die Meistersinger, with Gadski, Homer, Joern, Soomer, Goritz, Hinckley, Reiss and Muehlmann.

Friday—2 April. Falstaff, with Destinn, Alda, Gay, Ranzenberg, Scotti, Campanari, Grassi, Bada, Reiss and Didur.

Saturday—3 April. Matinee, Double Bill: Il Barbiere di Siviglia and Cavalleria Rusticana, with De Pasquali, Bonci, Campanari, Didur and Paterna, and with Destinn, Gay, Caruso and Amato. Night: Tannhauser, with Morena, Kaschowska, Sparkes, Burrian, Goritz, Hinckley and Reiss.

FALSTAFF REVIVED AFTER TWELVE YEARS

When Guiseppe Verdi—or Joe Green, as one facetious music student was fond of calling the master—died the world lost an operatic composer whose equal it may never again see. No other writer has seemed to possess his wide variety of style as shown in the operas of his earliest, middle and latest musical life. To many it seems difficult of belief that the same composer could have been responsible for Trovatore, Aida and Falstaff. Yet with this last named opera, which was given at the Metropolitan Opera House a few nights ago in New York for the first time in twelve years, critics and laymen alike were once more impressed with the genius of Italy's greatest musical son.

It is difficult to believe that more than a decade has passed since Victor Maurel gave us our first glimpse of the bibulous braggart, Falstaff, and established himself as a lyric actor whose equal we never had seen. Yet the facts are plain, and although Scotti is an artist and his characterization of the fat and puffy coward was admirable, it was several degrees below that which Maurel gave us. Coming, as it did when first given, after the several operas of lighter form than was customarily heard several years ago, Verdi's Falstaff served as a fitting climax. Judging from its reception it will probably be given next season on more occasions than one.

The fact that in this work Verdi abandoned the "grand opera" manner and custom, makes Falstaff doubly interesting. There is none of the commonplace excita-

tive which abounds in so many of the earlier, and in some of the more recent operas by various composers, and the cut and dried musical numbers are abolished entirely in favor of what might be called musical dialogue. The Ford of Campanari, who created the role in this country, was again a delight for its almost flawless vocal interpretation and light humor. Destinn, who was not able to do full justice to the playing demands of Mrs. Ford, was, however, adequate in so far as mere singing went. One wished for a little more flexibility of action and the introduction of some of the business which the role asks of an artist. As Fenton Grassi failed completely to grasp the meaning of his role, or was unable to reflect it, and the consequent flatness of all that he did was, therefore, to be expected. The lesser characters of Pistol, Bardolf and Dr. Caius, which nevertheless were vital to the whole, were adequately done by Didur, Reiss and Bada. Maria Gay missed a good deal of the humor of the part of Dame Quickly, but she worked hard and was rather a lively figure. Alda, in appearance, made a pleasing Nanette, and Ranzenberg was inclined to be over awkward as Mrs. Page, although she sang with unrestrained enthusiasm. All in all, while not up to the standard of the earlier performance of the original company, the general finish was satisfying and the production was wholly adequate.

THE DREAM OF GERONTIUS WELL RENDERED BY THE ORATORIO SOCIETY

THose who have been fortunate enough to have heard Edward Elgar's oratorio masterpiece, The Dream of Gerontius, will not forget the noble dignity and beauty of its music, which was brought out again a week ago Saturday by the Oratorio Society in a manner befitting the undertaking. It was another case of reviving a long-abandoned musical work of superlative worth, for the musical setting of Cardinal Newman's mystic poem has not been given in this city in six years. The difficulty of finding a tenor able to do justice to the high and trying music of the part and the demands on the musicianship of the chorus are factors which tend to discourage frequent presentations of this work. Frank Damrosch managed with both these obstacles very well, however, as he engaged the tenor Gervase Elwes, who came over especially for this occasion.

A picked chorus from the Musical Art Society assisted the members of the Oratorio Society, and, allowing for occasional lapses in unanimity of attack, the ensemble singing was praiseworthy. Mr. Elwes, though not in good voice, displayed a serviceable organ, a finished oratorio style, which is common of English tenors of rank, and a distinct enunciation which might be copied to advantage by other solo singers, who forget that mouthing is one of the chief drawbacks to a free production of tone. Janet Spencer, who is improving with every appearance, sang the music of The Angel with full tone and repose of manner which were commendable, and Claude Cunningham's resonant baritone responded to all the demands of the part of the Angel of the Agony. The Dream of Gerontius is one of the great works of its class.

THE LAST SYMPHONY CONCERT OF THE SEASON

THe final Sunday concert of this season and the last which will be given in Carnegie Hall by the New York Symphony Society took place ten days ago before a large and justly appreciative audience. Next year the society will give its New York concerts in the auditorium of the New Theatre, which Walter Damrosch hopes will offer certain advantages over those found in the home which is being left behind. However, this remains to be proved. At all events, there will still be Sunday symphony concerts at Carnegie Hall; for the Philharmonic Society, with Gustav Mahler, will hold forth there regularly, and there will then be two entertainments instead of one for the music lover. The vital question is, will there be a full attendance at both concerts?

The programme arranged by Mr. Damrosch was highly interesting, and although sufficiently popular to be readily appreciated, was, nevertheless, made up of Tschaikowsky compositions which have endured. It was the closing concert of the Tschaikowsky cycle. The great Pathetique, which some experts prefer to term "tone poem" rather than symphony, was given the position of importance. Mr. Damrosch always reads this work with breadth and clear understanding, and on the occasion under consideration he brought out its human side with sharpness of detail which could not be misunderstood. The orchestra, too, played with freedom, snap and cleanness. A set of concert dances arranged by Tschaikowsky from his fairy ballet Casse Noisette and the Nutcracker Suite were delightfully played, and Mme. Kaschowska sang a group of four songs with feeling and refinement of style.

CONCERTS TO COME

Mischa Elman.—On Saturday afternoon, 3 April, Mischa Elman will give his last violin recital, at Carnegie Hall.

PROGRAMME

I

Concerto No. 9—D minor.....Spohr
Allegro, Adagio, Allegretto (Rondo).

II

a. Sonate—A major .....Handel
Andante, Adagio, Allegro.
b. Abendlied .....Schumann
c. Moment Musical.....Schubert
d. Tempo di Minuetto.....Zanelli
e. Tambourin .....Gossec

III

Fantasie—Othello .....Ernst

IV

a. Serenade Melancolique....Tschaikowsky
b. Introduction et Jota.....Sarasate
Waldemar Liachowsky at the piano.

New York Philharmonic Society. — On Tuesday evening, 6 April, the New York Philharmonic Society will give a concert at Carnegie Hall; Gustav Mahler, conductor.

PROGRAMME

I

Overture—Egmont .....Beethoven

II

Symphony No. 9, D minor.....Beethoven
Allegro ma non troppo, un poco maestoso molto vivace—Adagio molto e cantabile.
Presto—Allegro assai.
Recitative—Allegro assai.

Soloists:

Mrs. Rider-Kelsey .....Soprano
Miss Janet Spencer.....Contralto
Mr. Daniel Beddoe.....Tenor
Mr. Herbert Watrous.....Basso
Bach Choir of Montclair, two hundred and fifty voices.
Mr. Frank Taft, Director.

ART

EXHIBITIONS NOW ON

New York. Fine Arts Gallery. Spring exhibition of the National Academy of Design. Until 17 Apr.

Montross'. Twelfth Annual of the Ten American Painters. Until 7 Apr.

Hispanic Museum, 156th Street and Broadway. Paintings by the Spanish artist, Ignacio Zuloaga. Until 11 Apr.

Macbeth's. Paintings by five American artists. Until 3 Apr.

National Arts Club. Seventeenth annual of the New York Society of Keramic Arts. Until 10 Apr.

Scuola's. Water colors by Helen Loomis. Until 3 Apr.

Bauer Folsom's. Paintings by Emil Carlsen. Until 10 Apr.

Powell's. Sketches and studies in oil by Frank Fowler, N. A. Until 3 Apr.

Keppel's. Seventeenth-century etchings. Until 6 Apr.

Astor Library. Reproductions of contemporary German and Austrian sculpture.

Lenox Library. Historical exhibition of artistic lithography and contemporary Bohemian prints.

Buffalo. Albright Gallery. Paintings by Sorolla y Bastida. Until 10 Apr.

Brooklyn. Ye Handicrafters' Club. Tenth semi-annual of arts and crafts. Until 3 Apr.

Philadelphia. Art Club. Seventeenth Annual of Water Colors and Pastels. Until 18 Apr.

Washington. Corcoran Gallery. Annual of the Society of Washington Artists. Until 10 Apr.

EXHIBITIONS TO COME

New York. Fine Arts Gallery. Forty-second annual of the American Water Color Society. 29 Apr. to 23 May. Exhibits received 16 and 17 Apr.

Pittsburg. Carnegie Institute. Thirteenth Annual International Exhibition of Oil Paintings. 29 Apr. to 30 June.

Washington. Corcoran Gallery. Annual Exhibition of the Capital Camera Club. 17 Apr. to 1 May.

GOSSIP

THe twenty-three pictures belonging to the James A. Garland collection, which were sold at Mendelssohn Hall, in New York, on 19 March, realized a total of $81,975. Being all fine examples by distinguished artists, good prices were the rule, some of the highest paid being as follows: Le Patre, by Corot, $15,900; Morning on the Marne, by Daubigny, $14,000; La Ferme, by Rousseau, $11,700; A Shepherdess, by Millet, $11,300; Landscape with Cattle, by Dupre, $9,000; L'Ile des Amours, by Diaz, $5,200, and Autumn Morning, by Dupre, $4,200.

In the exhibition of paintings "by five American artists," now at Macbeth's galleries, in New York, the men represented are Robert Henri, who shows several works painted during his recent visit to Spain, among which may be mentioned especially The Dancer of Seville; George B. Luks, who shows five paintings—one entitled Puzzled, which depicts a baby mystified by the sound that comes from a guitar—Kenneth Miller, Charles W. Hawthorne and Blendon Campbell, who has a strong painting entitled The Funeral of Little Pete.

At Powell's gallery Frank Fowler is showing a number of recent works, including figure pieces, interiors, a portrait of Lincoln and a copy of Gilbert Stuart's portrait of Washington. At the Scuola gallery Miss Helen Loomis has on view a number of water-color landscapes and marines.

During March there was held at the Colony Club, in New York, a most interesting exhibition of eighteenth century household objects. The exhibits were beautifully arranged, the ballroom having been divided so as to represent a room of the Louis XV period and a boudoir of the time of Louis XVI, while between them was shown a dining-room table set with all the proper appointments of two centuries ago. Among the objects shown were a desk of Marie Antoinette's, and chairs, tables, musical instruments, toilet articles, embroideries, slippers and numerous small objects loaned by Mrs. J. Pierpont Morgan, Mrs. W. K. Vanderbilt, Mrs. Charles B. Alexander, Mrs. C. P. Huntington, Mrs. Harry Payne Whitney, the Misses Hewitt and other well-known New York women collectors.

The seventeenth annual exhibition of pottery, under the auspices of the New York Society of Keramic Arts, now being held at the National Arts Club, in New York, is an unusually attractive one. Among the artists represented by artistic exhibits are Charles Volkmar, Charles Binns, Russell H. Crook, Frederick G. R. Roth, Mrs. S. W. Safford and Miss Caroline Hoffman.

The exhibition of sculpture by the late Augustus Saint Gaudens, which was shown at the Corcoran gallery, in Washington, this winter, is to be exhibited at the Carnegie Institute, in Pittsburg, coincidentally with the International Exhibition.

The new picture gallery of the Vatican consists of seven beautiful halls, opening on the Belvidere Court, and in them have been hung three hundred paintings, the additional ones to those contained in the old gallery having been brought from the private apartments of the Vatican and the Lateran palace. Each room is devoted to pictures of a certain school or period. In the first is shown a fine collection of Byzantine paintings; in the second paintings of the Tuscan school; in the third examples of the Umbrian school; in the fourth Raphael's Transfiguration; in the fifth works by Titian and Venetian masters; in the sixth paintings of the sixth century, and in the seventh works by foreign artists, among which is a fine portrait of George IV of England, by Sir Thomas Lawrence.

The portrait of Emperor William of Germany, by Arthur Kampf, which was shown at the recent exhibition of German paintings held at the Metropolitan Museum, in New York, has been presented by Mr. Hugo Reisinger to the Germanic Museum of Harvard University.

DESCRIPTIONS OF FASHIONS

PAGE 579

LEFT FIGURE.—Princess dinner gown of golden green charmeuse tucked from shoulder to knee, where it falls loose to the floor. A tunic effect of embroidered net which barely reaches to the knee in front, slopes down in a stole-like end in the back, forming a narrow train, and it is cut out over the hips, showing the tucked charmeuse.

MIDDLE FIGURE.—Coat of black Chantilly lace, worn over a dress of white mousseline de soie and lace. The coat closes tightly over the corsage and falls to the floor in the back. The upper part of the coat is trimmed with insertions of gold lace. The entire coat is ornamented with cabuchons of jet and edged with a fringe of jet.

THIRD FIGURE.—Evening gown of turquoise satin. The tight-fitting corsage, which is of tulle and lace, extends to a deep point in front, where the top of the skirt is finished with a cord of turquoise satin. A band of net embroidered and studded with turquoise outlines the top of corsage. A separate piece of satin crosses the shoulders, fastens with jeweled buttons on either side of the front, and slopes away from the hips, forming a train.

PAGE 587

LEFT FIGURE.—Suit of tussah in natural color, trimmed with self-tone soutache. The flat collar is embroidered in Persian colors. Small jet olives and soutache frogs trim the skirt and coat.

MIDDLE FIGURE.—Suit of dark blue serge with deep revers and narrow cuffs of black satin. The braiding is in black, and the fancy waistcoat is of silk in Persian colors, trimmed with tabs of black satin. Buttons of jet.

RIGHT FIGURE. — Suit of satin-finished Bedford cord trimmed with black silk braid and small black satin buttons. Shawl collar and cuffs of black satin.

BAD TASTE PILLORIED

A Museum that will be apt to attract the attention of many foreigners who visit Germany is that dedicated to the exposition of examples of bad taste, which has been established at Stuttgart. Already there have been placed in it nearly three hundred objects, in addition to photographs of many more that could not be exhibited in the original, and the majority are those which sin against artistic effects. Turkish furnishings in the same room with placques and prints of North America, and walls, ceiling and floors in Louis XIV style, with statues of Greek art, furnish common instances of extremely bad taste, while the especially atrocious fountain design, the original of which is in a German city, has a pool surrounded by a series of square columns, at the top of each of which is carved the face of an Alderman, from whose mouth issues a stream of water. The museum owes its origin to Professor Pazaurek, the Director of the Royal Wirtemberg Industrial Museum, who divides it into three parts—one showing an improper use of material, another offenses against construction ideals, and the third inconsistencies in decoration. Among the examples are articles of wood, iron and pottery, made to represent things for which their materials are unsuited, vases which are top heavy, or have necks too small to admit of proper cleaning, and candlesticks that simulate hatracks. A careful study of the objects and photographs of the Museum of Bad Taste will be a liberal education for the majority of visitors.

COMMENDABLE WORK IN BEHALF OF CHILDREN

AN interesting example of welfare work is that carried on by the children's department of the Federation of Churches, known as the Daily Vacation Bible Schools. In the course of a few weeks these schools will start their fourth season by gathering the children of all races and creeds out of the hot streets into the churches of different parts of the city. The daily programme of the schools includes industrial work, drills, games, first aid to the injured, and hygiene, besides singing, special music, and Bible story reading. Since the number of public vacation schools has been cut down this year, owing to lack of funds in the city treasury, this beneficient work is most timely. The Daily Vacation Bible Schools are supported by voluntary contributions, which can be sent, in large or small amounts, to Dr. Walter Laidlaw, Director, 119 East 19th Street.

Vogue to be dated 15 April, will be the Spring Fashions Number. Cover in colors. Price 25 cents. All news-stands.

THE NARROW AND THE BROAD-MINDED VIEW OF A PUBLIC QUESTION

IT caused somewhat of a sensation in New York when certain Christian ministers, in charge of influential churches, recently came out in favor of opening liquor saloons on Sundays, between the hours of 1 P. M. and 11 P. M. But startling as it is that the church should thus recognize the saloon as a factor in social life, the fact that one of these clergymen—the scholarly Rev. Dr. Peters, of St. Michael's Protestant Episcopal Church—is Chairman of that group of reputable public-spirited citizens known as the Committee of Fourteen, which has carefully studied the liquor situation in New York for four years, should be accepted as guaranteeing that they have seriously considered the conditions before giving this new excise proposition their adherence. Moreover, as the conclusions the Committee has arrived at, as to the inevitability, under circumstances as they exist to-day in New York, of allowing saloons to open for several hours on Sunday, are in accord with those which the District Attorney advanced several years ago, as a result of a study of the situation carried on through his office, fair-minded persons should be inclined to suspend judgment until the arguments in support of its recommendations are carefully considered.

The problem having been approached from different view points by competent students of social conditions, and the outcome of independently conducted investigations being practically the same, objections to the recommendations should not be made until the question has been given most careful study, for snap judgments and bigoted arguments have no place in the consideration of a matter which, as at present administered, is conducive of an appalling degree of demoralization.

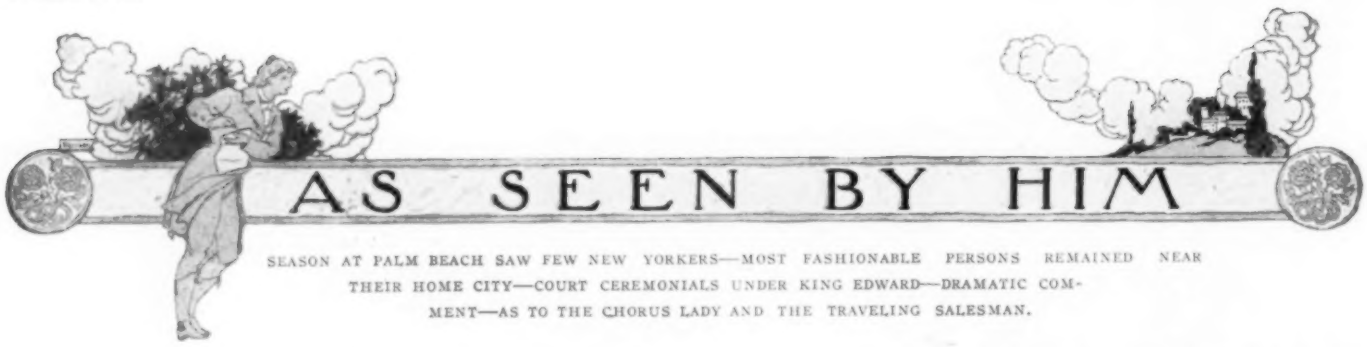
No more forceful argument in favor of home rule for New York city could be adduced than the blundering manner in which some up-State politicians have treated the excise question as it affects the metropolis—their attitude throughout having been marked by inexcusable ignorance and stupidity—and Senator John Raines, the developer of the infamous so-called Raines hotels, in spite of representation as to the appalling results of his ill-advised efforts at regulation, has been especially instrumental in fostering a system, which, in effect, has made for the encouragement and exploitation of such vice as the city never had before. If he had deliberately intended to make a veritable Sodom and Gomorrah of the metropolis, he could not have devised a better law for the purpose than the one which bears his name and for which he deserves to be known to posterity in the annals of the State as the founder of brothels.

The Committee of Fourteen, among its other services to the community, through persistent and intelligently directed effort, has undone much of the evil work of the Raines law by reducing the number of these so-called hotels from 1,400 to 750, and has followed up the good work by carefully watching those that remain and compelling them to be circumspect. The measure presented by this public spirited body of citizens takes into consideration such unalterable facts as that no law in a democracy such as ours can be enforced against the will of the majority, and that attempts to compass this impossible feat only result in bringing the law into contempt, and in opening the way to evasions of it through grafting connivance on the part of public officials. The fact that confronts broad-minded men who earnestly desire to devise practical methods of putting an end to the disgraceful conditions that surround the liquor traffic in New York, is that the city contains two millions of Protestants, for the most part law-abiding citizens, who are habitual non-church goers, and who consequently cannot be counted upon to take the pulpit view of public questions. Were this immense group to submit to guidance by religious teachers, it would naturally be a compelling factor for Sunday closing, but since those who desire actually to reform conditions, and not merely to prepare an idealistic social programme, can discover no such compact large body of people aggressively committed to the strict enforcement of Sunday closing, but on the contrary find that the majority sentimnet in the community—taking the attitude of all the racial and other groups into consideration—is strongly against all day Sunday closing, enlightened statesmanship would suggest adherence to precisely the principle followed by the Committee of Fourteen. As the Puritan Sabbath is an unattainable ideal under existing circumstances, between the tragic blundering of the Raines Laws and the Committee's illuminating and well-considered conclusions, there is all the difference that exists between a town meeting and Supreme Court way of looking at public questions.

Photo by Felix

EVENING TOILETTE BY BUZENET

Of dull black tulle heavily embroidered in jet, with a low moyenâge girdle. Tucker and sleeves of pale blue spangled net.



SEASON AT PALM BEACH SAW FEW NEW YORKERS—MOST FASHIONABLE PERSONS REMAINED NEAR THEIR HOME CITY—COURT CEREMONIALS UNDER KING EDWARD—DRAMATIC COMMENT—AS TO THE CHORUS LADY AND THE TRAVELING SALESMAN.

IN town again. I balked at another stay in Florida, and, then, the season there is nearly over. In an idle moment, and a very idle one at that, I have been looking over the little burlesque Manners for the Metropolis. There are a few truths in a mass of nonsense; for example, the author is correct when he says Palm Beach is not "exclusive, but merry and expensive." It has been particularly so this year. Such people as one sees there—overdressed women with exaggerated hats and covered with diamonds; and men wearing preposterous clothes. Here and there you meet some one you know, but as a rule the crowd seems to come from some unknown or little explored corners of civilization. Such a slaughter of grammar, such a deluge of slang and such insistent burr of "rs" as hard as brickbats. As long as the Palm Beach season is over, I suppose I am safe in saying that as far as New York was concerned the season there was not a success. I saw the Reginald Vanderbilts—but one Vanderbilt or a pair of them will not make a season—and here and there a familiar face. Frederick Townsend Martin arrived, but sought refuge with the Flaglers.

In fact, except for short periods, most of the contingent fashionable remained in the vicinity of New York or of their respective cities. There has been much engaging of passage for Europe, and I have no doubt that the late spring will find Paris crowded, and that May will see a revival of gayety in London.

Holding Court Under Edward

Another word about the Court, as there are to be several during May and June. It is in a way far less ceremonial than in the days of the late Queen Victoria, and, being held at night, it assumes the guise of a royal reception. There is music, and after the Presentation there is a supper—unfortunately, of the buffet variety. Men now attend and have a view of their "womenfolk," as we say in this country, making their courtesies to royalty. After the presentations the men may join the women and escort them around the ballroom, listen to the music and see that they are served with refreshments.

Women wear the same long trains, but they do not have to back out as they used to. They advance sideways to the throne, curtsey to the King and Queen, retreat a few steps sideways from Her Majesty, catch their train from the attendants and go out, frankly turning their backs on the throne; and another lady has absorbed the attention of the King before the first has really retired from the presence. King Edward wants the ceremonial through rapidly, and it is done in thorough Twentieth Century style. Men can get several points of vantage in the side corridors. From there they can see their ladies enter the Presence, and can meet them as they come out. And by the way, "kissing hands" only applies to Englishmen or subjects on an appointment, generally to a diplomatic Cabinet or political post.

Amusements of Lent

Tableaux and charity entertainments of all kinds made up the sum of amusements in society for the latter half of Lent. There were many parties to the play and dinners up to Holy Week—or, rather, there will be. Easter will have some fashionable marriages, but I am inclined to think that society will scatter about that time, although arrangements are being made for the Coaching Parade in May.

The Woman's Suffrage question is one which continues to agitate drawing-rooms and possibly the magnetic personality of Mrs. Clarence Mackay has much to do with this. The meetings at her house, where Mrs. Ida Husted Harper has lectured, have been crowded, and not only women, but mere men have appeared among the audience. But then, also, Mrs. Harper is a most interesting lecturer.

At the Play House

For the close of Lent we have also had Shakespeare well done in the old style by Mr. Mantell, and in the romantic way by Mr. Sothern. But I hardly care for the latter in classic roles. In fact, as I have said, owing to a sudden craze for opera, not so much on account of a growing musical taste—as opera is not its highest form—but because each novelty was well advertised, by the critic or press agent—one seems to serve in both capacities nowadays—drama has rather been pushed to the wall. But the plays of to-day have so little in them. Some discuss a problem in a slipshod manner, crude and rough, with more than a suspicion of the indecent; and others are namby pamby. What would seem material for a curtain-raiser or a one-act play is expanded into three; and again, the play is not so much the thing as the actor or actress.

Him Rises to An Explanation

Apropos of the stage, I have received a very courteous letter from Mr. James Forbes, the author of The Chorus Girl and The Traveling Salesman, calling my attention to a statement I made some time ago that the former play seemed to me to have been founded on a series of papers written in the Daily Telegraph by a Miss Helen Green, and since published in book form under the name, I think of The Actors' Boarding House. Mr. Forbes says that the inspiration for The Chorus Girl came from some papers written by himself and published in Ainslee's a few years ago. If I made the positive statement, I most certainly apologize. I did not, I think, read the Ainslee papers. However, when I discussed plays like The Chorus Girl, I spoke—from the position of a looker-on in Vienna, and not of a professional critic—of the genre of the play. The leading character talked in the slang of the "Rialto," as I believe that part of Broadway in the theatre district is named. At least, I am led to suppose that this is their mode of talking. Mr. Forbes has cleverly caught it and transferred it to the stage, making a type. His Traveling Salesman, I believe—I have not seen it—is the dramatizing of another American character—the person who for years was called a "drummer" in this country and a bagman in England. Mr. Forbes, no doubt, like many of the dramatic writers of to-day, in this country, gives what is wanted by the populace.

Need of Reform

We have had more allusions recently in a much lower form of play to the young women who are supposed to eat lobster at a certain Broadway restaurant. There was a time when this famous street of theatres and restaurants and hotels had some alliance with the Fifth Avenue, but now the audiences are as widely divergent as the two streets. The life is different. Perhaps it is much more interesting and picturesque on the "Great White Way." But by Fifth Avenue audiences I do not mean the small contingent that would come from there to the playhouse. No play could succeeed with such limited patronage. But there is a large following of educated people from other cities, towns and villages who visit New York, and who would like to have something unlike plays with current slang. In Paris, there are five or six theatres where are played the comedies of Capus, Bernstein, Donnay, Abel Hermant, Guiches, Kistermaeckers, Brieux and Hervieux. It may be the Comedie; it may be the Gymnase, it may be the Renaissance, the Gaite, the Odeon or the Varietes. These comedies or dramas are so well written that they can be published, and they give pictures of life generally in the atmosphere of refinement. I know the morale of most of them is bad, shocking. They show some frightful conditions; but they are well aimed at abuses, and they are never coarse. When we want a "society" play, we usually import it. We take some stupid thing from London or we try to adapt a French play. Fitch has been the only man who has attempted to give us a picture of life here, except from a Rialto standpoint. In the theatrical world and in the provinces, John Drew stands for society. And I must confess I do not like John Drew, and never did. Fitch has grown vulgar. And the others of our plays, when light, seem to be patterned on one or two successes. The Merry Widow was a tuneful operette with a scene in a restaurant in Paris, which was once interesting, but which is now only the resort of visitors to that capital. Immediately we have Miss Innocence, with a night at the Abbaye—another American haunt. The Belle of the Moulin Rouge, with the same theme and the same scene, only coarser and cheaper, and The Girl from Rector's. Every musical comedy has the smug-faced, hook-nosed young men one sees at street corners on Broadway, arrayed in top hats and ill-fitting frock coats, dancing with show girls. Mr. George Cohan is one prophet, Mr. Fitch a has-been, and now there are Mr. Walter and Mr. Klein turning out plays as like one another as two peas in a pod. And two years ago, fired by the success of the Great Divide, we had dozens of border sex dramas.

SMART THEATRE AND DINNER FROCKS AND A SUPERB LACE COAT

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 575

THE LATEST EVOLUTION OF THE SPRING MODES

THE NEW OUTLINE—KNEE SASH OF BLACK FOULARD—FLAT, LOOSE UNDER BODICES—SILK CACHEMIRE STREET SUIT—PLAIN TUNIC BODICE OF EMBROIDERED NET—SMART DISPOSINGS OF BUNCHES OF FRUIT

LEss and less, as the wheel of fashion revolves, does the curved back and the prominent tournure and the flat, retreating front line remain good style. The correct figure for the ensuing months, with the slightly forward carriage of the hips and the fullness at the front of the torse, is very becomingly attired in the new gowns, whose beltings, tunic hems and other garniture present horizontally encircling lines, instead of anything on the oblique. This is illustrated on a pink foulard, which has a round skirt kilted from the hips down, and a closely fitting Princess tunic of black Chantilly lace, which covers the torse only, buttoning up the middle of the back with jet buttons, ending about the hips in a straight line by a three-inch band of jet, while two narrow jet and black lace panels hang from each hip down the side of the skirt to the ankle. The neck of the lace tunic is square, jet bordered, and has a guimpe of creamy mull, which is collarless. This gown gives the perfectly flat straight shoulder, arms and torse, which has been liked this winter, with the change of a full skirt. Even more of a novelty is a dotted foulard which is made into a corselet composed of close vertical plaits or tucks that reach from bust to hips.

THE SASH REMAINS IN HIGH FAVOR

Its skirt is thickly plaited below this, and covering the line between the two there is a sash of the same material, draped loosely straight about the hips and knotted at one side of the back. This corselet stops under the arms, having no shoulder straps, and its guimpe is of heavy batiste embroidery with long close sleeves breaking at the elbows to show little puffs of the foulard.

On another dress of blue serge which runs down straight and flat from the shoulders almost to knees, there is an about-the-knees sash in black foulard, knotted behind above a kilted flounce of ankle length. This dress opens down the side of the front, like a child's, in a series of small satin bound zigzags, and there are long close sleeves. Such a comfortable, neat little dress, and very youthful.

FITTED BODICES OF LACE OR BATISTE

Strikingly odd with summer skirts, which, while kilted below the hip line, have a smooth corselet that mounts almost to the bust and ends under the arms with a trimmed outline, are perfectly flat, smooth, close fitting underbodices of Irish lace or embroidered batiste, round at the throat and long and close of sleeves, no bretelle or fichu effect of any kind, no shoulder strap or trimming to break the lines of bust and shoulders and arms, thus closely moulded by the semi-transparent material. A similar arrangement is on a chiffon evening gown, in which case the tight fitting lace bodice is only chiffon lined over bust, shoulders and arms. It has a chiffon girdle swathed in close encircling folds about the body under the arms and bust, drawn up a bit in the centre of the front and fastened with a brooch. Below this sash-like corselet, and describing a straight line about the natural waist, there is a flat smooth belt of jewelled lace. To this the chiffon skirt is fulled, and caught closely to the figure with a second encircling band about the hips.

LOVELY MODEL DEVELOPED IN FOULARD

More odd still is a redingote gown of foulard, the overskirt of which is fulled slightly about the hips, and slashed up each side, these openings embroidered in soutache and Irish lace, a small sash of the same foulard encircling the hips and thus covering the shirrings. This sash knots once easily, as it droops slightly in the centre of the front. The underskirt of the same material is plain, and the body of the garment is a smooth fitting mediæval one, buttoned up the back, the buttons continuing under the sash and a little way down the fulled overskirt. The neck of the bodice is cut V shaped and richly embroidered to match the skirt, the design spreading richly over the bust and well down in a slender point to almost meet the sash. A close long plain sleeve and a lace chemisette completes this odd and really lovely gown.

Tea gown of crêpena in Bosphere, that soft blue of the waves, with vestee and loose sleeves of plaited, self-tone chiffon. The open skirt front is filled in with cream white lace with a tablier of the same edged with a plaited frill of chiffon. Deep collar of the lace, weighted in back by blue silk tassels and fastened in front at the waist line with silk covered buttons.

EIGHTEENTH CENTURY MODELS ARE OCCASIONALLY EXPLOITED

By all of these designs it will be seen how quietly the leading designers have continued along the logical lines marked out by the tendencies of the past eighteen months, breaking away from the too scanty skirt, but retaining the general line and movement of the moyenage, in spite of the frantic attempts of one or two individual couturiers. A few women, exceptionally well dressed in tapering waists, have and will, of course, take up the eighteenth century models, and quite rightly, but the effort is a personal one and diverges somewhat for the moment from the trend of fashion.

ORIGINAL GOWN IN A SPRING TROUSSEAU

One of the prettiest of the many similar little individual ideas is to be seen in a spring street suit just completed for a young bride. It consists of an ankle long, short waisted skirt in finely kilted silk cachemire hanging below a bolero of the same material that laps over with broad pointed Directoire lapels and collar, inside of which stock and jabot fluff becomingly. The bolero has two slender points that lap over and fasten on the skirt on each side of the front, each with its rosette and button and dangling pendant like an old-fashioned fob. Its sleeves are long, close and plain, save for frills and dangling ornaments at the wrists, and behind a single long flat oblong coat-tail hangs to the hem of the skirt, not floating free, but caught to the skirt and thus giving somewhat more of the fashionable flat outline. A big crowned highwayman's hat in straw sits way down over her head and a huge cockade is its only trimming.

ODD BLACK AND WHITE TOILETTE

One of the most characteristic of the new gowns has an entire tunic bodice made absolutely plain and tight and flat in black net embroidered in white silk in a large floral design, hip long on the sides, ankle long in straight panel effects back and front—this semi-transparent embroidered net laid over white Liberty satin, while a kilted flounce of white silk serge completes the lower portion of the skirt. Straight about the waist line there is worn over this a black patent leather belt fastening with a loop into which is thrust a bunch of taffeta cherries, others knotted in the cravat that fastens the turndown lace collar.

THE LATEST THING IN SMART ACCESSORIES

Bunches of very beautiful artificial fruit—made of satins, taffetas and velvet—are tied to parasol handles, worn in the corsage or pinned among the looped up meshes of the veil. Bronze shoes, stockings and bronze colored gloves will be ever so chic with spring gowns, and long lace veils will be worn thrown across the brims of the toques, bonnets and turbans, which

sit closely about the nape of the neck. No veil need be carried about the back, as the hat itself conceals the hair, and this will give all sorts of pretty effects in the way of attaching veils to the front, quillings or ruches of ribbon, little bunches of flowers or fruit, or ribbon drawing strings run through the hem of the veil will all be possible. These veils will be worn thrown up across the front of the hat and hanging down each side framing the face. Or, when drawn down, a drawing ribbon through the lower edge will knot them loosely about the throat, the ribbon string tying at one side of the back.

Aube de Siecle.

GLIMPSES

VERY MUCH—

In favor as a spring fabric is serge; the supple, fine and smooth variety, which is dyed in such wonderful shades and which conforms so beautifully to the lines of the tailored suit. The tailored skirts are unlined, smooth over the hips, with a certain fullness at the bottom. As for the underskirt, a return to the dainty unstiffened lingerie petticoat is promised—a charming phase of femininity.

HOW LOVELY—

Are the new scarfs, made of the sheerest material, fairly covered with tiny crystal beads and weighted by heavy silk fringe. These come in all delicate colors, some of them being shaded, almost white at the middle with a deep tone of the same color at either end. They are long and ample in width and, because of the weight of the beads, will cling to the shoulders in very graceful lines.

SOUTACHE TRIMMING—

Will continue to be the mode of modes this season—fine soutache in silk or in mercerized cotton, large motifs and loops of soutache, all kinds with tinted laces will ornament gowns of every description. Especially will this be seen in costumes of linen, where soutaching will replace embroidery. Many chemisettes of fine batiste will be elaborately worked in soutache with sleeves to match, as well as whole net dresses and vests of net. One would do well, therefore, to set to work preparing bands of the same or even working patterns on whole summer gowns; for after the design has been stamped it is very simple and quick in the making.

NOVELTIES—

In ribbons for decorative purposes are unusually beautiful and variegated this season. Some of the handsomest among them are in sash width, and show a delightful design of large butterflies in rich, exotic coloring over a snowy white surface covered with trailing vines of wistaria. Others are literally laden with stupendous garlands, wreaths, and stray bouquets of roses and violets in the loveliest tints, printed over pale blue or silver white satin background, which is covered with a Rococo scroll design in dull finish.

THE FAD FOR JET MOTIVES—

Pastilles, squares, ellipses and diamond-shaped sections—has also brought metal motives of all sort into prominence. These are shown in Florentine, dull finish in all tones of gray, blue, rose, mauve, beige and metallic green, either applied in a careless, unsymmetrical way to tulle bands or separately sewed to the hat they are to decorate. The effect is as though these motives were literally strewn over the surface of the hat.

LARGE AND SMALL—

Lozenges and paillettes in nacre or moonshine effect are exceedingly effective when used in combination with fine tulle or lace, decorating hats and turbans for demi-saison as well as later wear.

BAGS TO BE—

Worn with summer dresses must be of light material and cool looking, heavy leather ones being out of the question. An especially pretty style to wear with a pongee dress is one of the same material, matching in color. These come in a pretty shape, with an old gold clasp and a chain of old gold. They may be suspended from the waist in true Byzantine style.

AN EIGHTEENTH CENTURY REVIVAL

This gown shows an extreme development of one of the new style movements—the waist drawn down into a sharp point, and the skirt flounced and gathered about the hips. It is of sheer, bordered mull in white, with delicately tinted, mauve roses. The pointed vest in front is finished with butterfly bows in mauve. Bands of pale pistachio satin edge the square décolletage and the turned-back cuffs. The full, lace frills are of Venetian point. Poke bonnet of white rice straw with shaded mauve ribbons and dead white roses. Black velvet neck band and black silk parasol, edged with Chantilly lace.

MONTE CARLO

(From Our Own Correspondent)

PARASOLS VERY LOVELY—LONG-WAISTED COATS—THE NEW YOKED SKIRTS—MAUVE SILK CACHEMIRE COSTUME ILLUSTRATED—SHOCKING INDIFFERENCE TO CRUELTY—SEVERELY TAILORED COSTUME HOLDS ITS OWN.

THE second day of the annual tennis tournament drew a crowded gallery intent on the fine work of H. L. Doherty and Countess Schulenburg. Though not as hot as the first day, there was sun enough to excuse the great number of parasols that, massed together, beautifully blended their delicate colors, like a garden of flowers. Now and then a strong note would be struck in bright Empire green, or vivid cerise. Carried with a tailored costume of dark heliotrope serge, worn by a pretty blonde woman, was a parasol of a pinky mauve color entirely covered with the tiniest of pinked frills. A bow with long ends fluttered from the top, and it was edged with a three-inch fringe, soft and mossy. Closed, it was still prettier; a way that displayed to perfection the handsome ebony stick, the wide, paddle-shaped tips, and the fall of the soft fringe.

A parasol of gold net seems tawdry in description; in reality it is fascinatingly pretty! The gold of the net is softened by insets of pale brocaded silk, or a border of coarse silk embroidery in shades of creams, touched with a hint of black. Particularly attractive is a parasol of fine, gold meshed net, half-covered with pale green embroidery in several shades. Ribs and wide tips are of gold; the stick of polished yellow olive wood, with a big gold knob, is tied with a bow of green ribbon.

Smart with morning costumes are plainer parasols striped inch wide, with white and a color to match the scheme of the hat. Striped in white and taupe brown is a parasol belonging to a hat of coarse white straw trimmed with brown leaves mixed with the tiny roses made of odd shades of brown, blue, and curious pink—the fad of the moment. A great ribbon bow of the odd brown shade ties them high at one side. Completing a costume of coarse white serge, it is exquisitely refined.

LONG-WAISTED COATS

Among the new costumes was a pleasing variety of coats. Cut with the new long-waisted line, the fullness at the back plaited several inches below the waist, was a nice coat elaborate with a decoration of large, cloth-covered buttons and cord loops set to follow the slanting line. They bordered the lower edge and trimmed the wide, upturning cuffs to the full sleeves. These were short, ending half-way between the elbow and wrist. Worn with a long full skirt of violet silk voile was a long silk coat. The freak of a pretty fancy was in the sharp pointed fronts tied with a ribbon bow. For the rest it was quite plain.

Bright blue tussore, the surface excessively nobby, was turned into a short skirt plaited to a deep hip yoke, and a half long coat with a loose back, belted low, from the side seams; the ends, pointed, were held with silk embroidered buttons. The belt was of cloth, and there were cloth cuffs. The fronts turned back in long straight revers from neck to hem; holding flat the four corners were motifs of cloth twisted into a clover leaf design. Smaller ones decorated the flat collar. On a coat of old pink serge a strongly decorative effect was gained by a waistcoat and cuffs of inch-wide striped black and white silk. The waistcoat was pulled into soft folds to one side and fastened by three large buttons with cord loops. The cuffs split at the back were laced with black cords finished with hard balls.

GREEN CLOTH COSTUME WITH YOKE SKIRT

At the last afternoon concert at the Sporting Club I noted a costume of willow green cloth. Without exaggeration, the long skirt was lightly gathered to a deep yoke that mounted three inches on to the bodice in softly drawn wrinkles. At the back the material was drawn tight and passed through a cloth covered buckle. Over a chemisette of finely tucked white tulle, with long tight sleeves, the tucks circling the arms, was worn a low-necked blouse of plain tulle, the color of the skirt. The round neck and the very tight, short over-sleeves were edged with a band of the cloth roughened with a few raised dots and coarse overlay stitches done in green silk. When the long coat was slipped on after the concert I admired the pretty trimming, a thick, mossy green fringe, three inches or more deep, following all the edges. In addition to the fringe the cuffs, collar, and the large hip pockets were trimmed with large silk-covered buttons.

Worn that day for the first time was a Deuellet costume, shown on the right figure on the opposite page, of mauve silk cachemire. With a wide boxplait in front the skirt, arranged in rather wide, side plaits, turning towards the back, hung from a knee deep, close fitting yoke. Embroidery done in pretty mauve shades trimmed skirt and bodice. Ribbon held in front under jeweled buttons crossed to the back; held below the waist line the ends disappeared in the folds of the skirt. Of tucked mauve tulle laid over silver net the long sleeves and guimpe were formed.

EMBROIDERED FILET GOWN

The evening of the same day, after the fine concert given by Raoul Pugno was over, every one streamed into the private baccarat room of the club. There, bending over a table deeply engrossed in the fate of her gold pieces, I saw a titled young New York woman. She was charming in a gown—a Cheriut, I divined—of greenish gold, embroidered filet and blue voile. In the manner shown in the sketch at the left side of the opposite page, the plaited skirt hung from a pointed hip yoke of the embroidery, which also formed the short tight upper sleeves and the corsage. Skirt and corsage were oddly draped with the voile.

PLAITED GREEN SATIN GOWN

A woman in her party wore the adorable gown shown in the middle of the group of sketches. It was of tender green liberty satin laid in plaits from shoulder to hem. Closely outlining the figure to the hips, below they fell free. A short tunic of bottle green net in chasuble form, caught together on the sides with ribbon bows, was beautifully embroidered in a rose basket design in natural colors. Embroidery representing loops and bows of green ribbon connected the flower design. Finely plaited white net shaped a round guimpe; the sleeves were of bottle green tulle over pale green tucked chiffon.

CRUEL INDIFFERENCE TO ANGUISH

One wonders at the taste shown by tender-hearted (?) women who stand by the hour watching the matches of pigeon shooting. Eagerly they gaze to see the bird fly from the trap as the cover is lifted, escaping only to meet a shot. Wavering a moment, it falls to earth; while still fluttering, a dog retrieves it, and the sport goes on. Passing on the beautiful terrace above this slaughter-ground with averted eyes, I noticed a silk coat of quite a new cut.

NEW CUT IN COATS

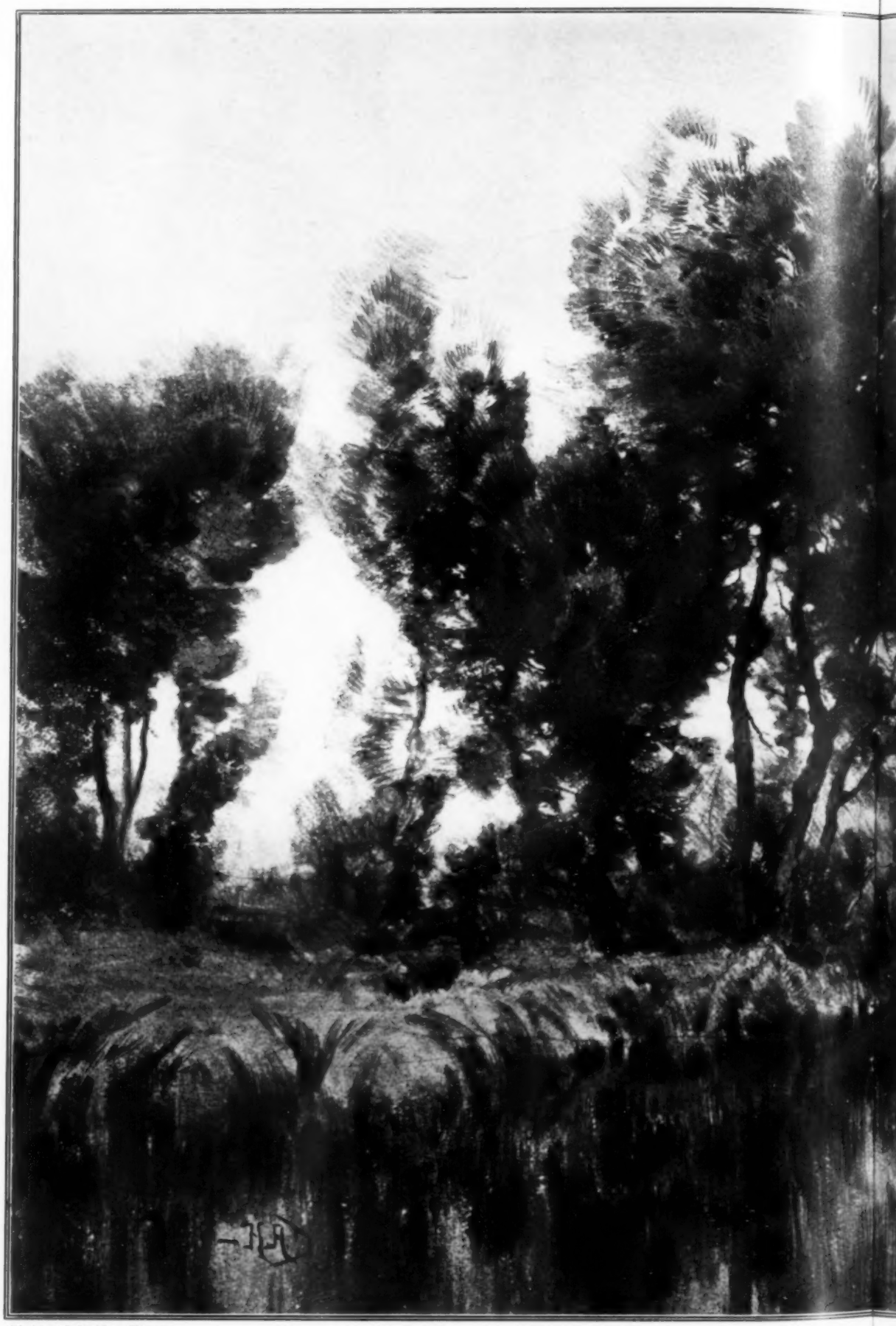
From the shoulders forming a V to join in the middle of the bust were softly laid plaits; below the fastening the plaits separated, and were drawn back shaping real paniers on the hips. The fullness disappeared flatly under the edges of a double box plait in the back. The skirt this odd coat topped was of silk cachemire set in fine plaits to an embroidered yoke deeply pointed in front nearly to the knees. I could not see the rest. I could only judge from the swing of the plaits that the yoke shortened to only a few inches at the back.

TAILORED GOWNS STILL IN FAVOR

In spite of these flowing, long, plaited skirts, or short plaited ones, that flare into excessive fullness at the hem, that have all at once appeared in great numbers, the severe tailored costume with a well hung skirt of moderate width—three and one-half yards at the hem, cut on circular lines, with the loose coat made on long loose lines, is a safe investment for the conservative woman. These new coats with the long back cut off several inches below the waist line, and lengthened by plaits, or with a plaited skirt set all around in a slanting line, and, above all, the coat with a side closing, are only bearable on young slender figures. The changes on evening and afternoon gowns are not so sharply evidenced, for during the last five months they have been gradually coming into being. They were greatly influenced, and brought into line, by the lovely costumes designed by Redfern for the mediaeval play, Le Bon Roi Dagobert, at the Comedie Francaise.

THREE FETCHING FROCKS SEEN AT MONTE CARLO

SEE TEXT



Photograph by Mary Hopson

FROM A WATER COLOR LAN

RECENTLY EXHIBITED

LOR LANDSCAPE BY H. A. DYER

EXHIBITED AT KNOEDLER'S

WHAT SHE WEARS

CAUTION IN REGARD TO SPRING MILLINERY—LOVELY AND SMART HATS TO BE HAD—PURPLE AND LILAC STRAWS—SCANT TRIMMING ON FINE LEGHORNS AND CRINS—TUNICS FOLLOW BODICE LINES—BLACK AND WHITE VERY FASHIONABLE.

More than usual interest has been shown in the new spring hats—and that is saying a great deal—for the spring season has never failed to produce an exciting and absorbing interest in this department of dress among women of all degrees.

Never have the hats imported for models been so hazardous for the milliner to choose from; indeed no set of women go through more misgivings, season after season, than do milliners at the start. One would never believe it, judging by their suavity and pleasing cheeriness when selling hats to their clientes and listening to their praises for their different styles. A certain trial period exists at the beginning of every fashion season, and not until the various styles have become familiar can even the best milliners discern clearly the drift of taste and be able to make sure of the styles that find favor with her clientele. It may turn out to be her gain, or it may be her loss.

Draped gown of coral pink foulard, with a tunic of silk voile edged with a band of white nainsook embroidered in silver.

UGLY MODELS SHOULD NOT BE CHOSEN

Surely, few will choose to spend money for those huge, unshapely constructions of straw or shirred silk that are intended for day wear. Such hats destroy the loveliest face and ruin the most graceful figure. It behooves all women who value their prettiness of face or figure to turn a deaf ear to the beguilements held out for the sale of hats that the purchaser sees for herself she looks a fright in. No need to be deluded when told the effect is "smart" or "stylish" or "the craze." That will be the saleswoman's only method of getting rid of those monstrosities, by encouraging buyers not to mind the hat itself but to consider it as having the cachet of style. The streets now are filled with heads and faces that look deformed because of the winter hats they have chosen. There are spring hats aplenty, from the best houses, that are bewitching, some with graceful brim lines, not over large, others inverted bowls and basket shapes medium in size and charming. The poke and pill-box hats have that pretty quaintness that is found so fascinating if worn by rosy, young faces. They will prove popular, for the lines of both are varied enough to suit the tall or the short, the robust or slender figure.

COIFFURE MUST BE ADAPTED

There is need to have the hair dressed specially for them, as nothing but the large crown in a vertical position is seen in the back above the hair. Ribbon and flowers mingle in the trimmings of both. The flowers frequently represent a wreath thickly branched, or the single flowers are set a little apart. The modified poke hat is to be found improved as its edge line is bent in several ways to suit faces. It may be made to look extremely girlish, almost infantile, or be trimmed in a style of graceful dignity suited to matrons. One famous foreign maker is pushing the poke style of hat, and of such authority is this house that the advance opinion is that the poke is to lead next winter.

BEAUTIFUL DYES IN STRAWS

The coarseness of straw hats expresses all that is chic and firmly fixed for forenoon millinery. Very supple and light are these straws, while their color dyes are beyond criticism for beauty. In vogue are the Tyrian purples and paler lilacs and mauves, the rich blues as well as both Oriental and French greens, while the ripe grape or wine colors are repeated from the late winter shades into further novelties. Besides these, an exclusive order of coloring is met in some of the costlier sort of millinery and goes by the name of "Pastelle," which means in this case that a feather or flower or the hat foundation, as well as its every trimming as a whole, is a mixture of harmonious pastelle colorings, mostly in pale tints, of course, as one may see them by watching the color of clouds blending together. What was a brownish cloud-gray is soon turning into palest yellow, a bluish-gray becoming a whitish-blue, and so on.

SIMPLER TRIMMING FOR FINE HATS

Fine straws and leghorns and the various crins as well are reserved for dressy millinery for afternoon or evening wear. Nothing can exceed the exquisite grace of the leghorn, and this season the modeling of the hat itself is depended upon for its incomparable smartness. This consists in using often only a big bow and a spray of flowers or a single large floral specimen for the entire trimming. Sometimes a half bandeau of black velvet ends in a bow and a bunch of fine flowers or three or four wondrous roses. This style is decidedly the choicest, and is to be realized at once as the creation of a celebrated French house whose taste is supreme.

TUNICS AND GUIMPES

In the matter of gowns, tunics follow up the draped bodice lines, being all of one piece, and with somewhat less clinging exaggeration than the winter outlines both top and bottom. In a sleeveless affair a one-piece tunic showed its close-fitting partly over a lace guimpe with long sleeves. Nets and their multiplicity never were so great before, and all the new transparent or supple fabrics, the crepes and satin-faced silks of extreme lightness fall into tunic styles most charmingly. As the season advances we shall see them worn with all-over lace and sheer embroidered underskirts with short trains. Tunics are then to be shorter and lifted up, or otherwise shortened on one side, or take on fanciful lines. Guimpes must match the long lace skirts in such cases, while the long, tight sleeves remain of tucked net. Dyed laces, of course, produce the best effects. Gold nets of fairy-like delicacy and bandings of exquisite bullion effects are as much liked as ever.

Sleeveless coat of taupe cloth braided with soutache.

GRAY-GREEN PONGEE WITH ROLLING COLLAR

A pretty modification of this genre that was lately seen had a Dutch neck to its bodice, filled in with a high stock chemisette of tucked net, and for finish a roll-over plissé frill collar. The sleeves were of the gown material, a gray-green pongee, fitting the arms tightly half-way, while the lower half-sleeves were of tucked net to match. This is a charming model for any of the spring silks, as was proved by one having a white ground and perpendicular stripes of chocolate color, rather pale in tone.

JET AND MAGPIE COLORING VERY SMART

Black and white remains the same popular combination as of old. It bespeaks its own elegance at all times, while the by the yard band materials and all-over net soutache by the yard assist in turning out extremely smart costumes and gowns. They are to be counted in every summer wardrobe as indispensable. It is assured on all sides that we are in for a jet season surpassing all others. Everyone is putting what she had stowed away in this line in good order. The jewelry shops have such novel schemes of ornamentation in jet as was never before dreamed of. It answers for full evening dress as well as for day wear.

BIB EFFECTS AN INVARIABLE RULE FOR FULL DRESS

A bib of some sort rarely fails to be seen on the gowns for evening wear, though not always recognized as such, because of the odd lines on which they are made. At dinner a vis-à-vis of late had upon her gown an original design of bib. The gown was of the richest supple white satin. From the top of the high princess belt in front an upturned triangle of white satin had its point touching the tulle "modestie" which finished the low neck. This triangle was bordered with white bugle handwork, which also formed the wider trimming of the sides of the belt, as the skirt drapery in front, by its graceful wrinkles, precluded a front belt line, the bib triangle sufficing for finish.

Frock of brown meteor with a tunic of coarse brown tulle embroidered in soutache and trimmed with ball fringe.

SMART SPRING WALKING SUITS

FROM B. SCHULICH

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 575

SMART FASHIONS for LIMITED INCOMES

[Note.—The names of any shops, cleaning or dyeing establishments, milliners, dressmakers, etc., mentioned under this heading will be furnished on application. Inquiries should be accompanied by a stamped and addressed envelope for reply.]

A MOURNING WARDROBE

THE general rules for the correct wearing of mourning will be found in the following paragraphs which have been published in Vogue before, but which we now reprint for the convenience of our many readers who have frequently requested the full details of mourning dress.

MOURNING DRESS AND ITS CONVENTION

Although there is slightly more latitude allowed in mourning than was the case twenty years ago, the convention of the dress of to-day still restricts one to a certain

FOR AFTERNOON AND INFORMAL EVENING WEAR

class of materials and style of trimming. It is astonishing how few people wear proper mourning; apparently they do not know that they are gowned incongruously and even ridiculously, and one sees these exhibitions of bad taste frequently among people of birth and breeding who ought to know better, having opportunities to gain knowledge as to what is correct. The first rule of all, which is simplicity, is practically disregarded now, but it is better not to wear mourning than to be conspicuous by disregarding its primary requirements. A widow's mourning is the deepest, a crepe veil being worn over the face for six months, and back from the face for twelve months or two years—longer if one wish. It is very unusual for a widow not to wear crepe, but occasionally this is done for some special reason. A middle-aged woman wears the veil on a bonnet, a very young widow may wear it on a small, round hat. Have it put on severely plain and avoid all such decoration as bows or rosettes of crepe. Crepe is used as trimming for hats or gowns by a widow after she has taken off the long veil. This continues until she lightens her mourning, which may be any time after eighteen months. A daughter wears mourning, as a rule, for two years for her parents, a crepe veil draped from a hat if she be young, that is, still in the twenties or thirties and unmarried. This is arranged as one would pin on a chiffon veil to hang loose and free. Married daughters wear a small hat or bonnet, with the veil pinned in regular folds. Three months is as long a time as the veil is worn over the face, and after six months an all-crepe veil is discarded, and a plain meshed face veil with an edge of crepe or ribbon substituted. If one elects to wear crepe on one's gowns for a parent (which is a matter of personal taste, as many people have a prejudice against this material for any but a widow) then put a crepe fold on the face veil, otherwise use one of grosgrain ribbon. The mourning of a mother for son or daughter is identical with that of daughter for parent, the same rule applying at the death of an infant (except when the baby is only a few days old) as in grown children. A year to eighteen months is the period of mouring for brother or sister, grandmother or grandfather; six months for brother or sister-in-law, aunts, uncles, or cousins. Mourning for the last named is not necessary and depends entirely upon what degree of intimacy existed toward them. A widow for nearly two years, and a daughter or mother for one year are restricted to about the same materials, such as nun's veiling, crêpe de chine, chiffons, chiffoncloths, dull silks, broadcloths, serges and mohairs, with trimmings only of crepe (if it is worn), plaitings of the dress materials, dull ribbon or silk bands, and hemstitched ruffles. It is better taste to wear no embroidery whatever, though scallops or polka dots are allowable. In summer all white is as deep mourning as all black, for country wear.

SERVICEABLE BLACK WRAP

THE BEST CHOICE OF MATERIALS

One hears it said so often that it is very simple to dress in black, but such a sweeping assertion must be much modified. It requires not only a discriminating taste to dress well in black, but also great excellence of material. Only the best qualities will do, for though one may get charming bits of colored fabrics at bargain sales for tea gowns, blouses, summer frocks, etc.; no such makeshifts will answer for mourning, and it is the short-sighted woman who experiments. Only superior dyes wear well, and we all know the abject look of shabby black. I advise having the fewest possible clothes, as it is better to wear out what one has and replace them than to get a collection of half-worn black garments. Naturally as one does not go out in society a very limited number will suffice.

SMART BLOUSE TO BE WORN WITH THE SKIRT OF THE AFTERNOON GOWN

THE NUMBER OF GOWNS REQUIRED

First of all we must decide just what is necessary to a mourning wardrobe. What we give, though it may seem meagre, is adequate, and the woman who keeps within its suggestions will find her needs for every occasion covered. A large outfit will not be found necessary, though, of course, it gives variety, but remember that variety is half the time not appreciated in black, and of course one mourning gown does for as many occasions as three colored ones.

The following list is complete. Out of it four models are illustrated, and everything mentioned is minutely described later in this article. One afternoon suit, with long skirt; one walking suit. A black net waist with jabot, and six or eight plain white shirtwaists will make up a good supply of blouses. Have six separate white skirts, with two coats to match, a separate short, heavy cheviot skirt and a storm or traveling coat.

THE SUPPLY OF MILLINERY AND ACCESSORIES

Three hats will suffice, a white sailor for tennis and everyday wear, a white afternoon hat and a simple black hat for traveling and church. To confine one's self to one black hat is of course sailing close to the wind, but it can be done, as one will need it only for the uses named, if the summer is passed in the country. If one can manage a second black hat with bows of net or tulle, it would be wise to do so. A parasol, one black and one white, a chiffon veil, white and black belting, an [illegible] buckle, one pair black salfskin pumps, the same in white buckskin, a pair of black silk slippers, tennis shoes and mountain boots added to the garments listed will bring the outfit into shape.

BLACK SHIRT WAISTS

No material compares to crêpe de chine for serviceable blouses. It outwears anything else, looks smart to the very end, and is cool in summer as well as suitable for winter. Line it across the yoke both front and back with China silk, either black or white, as this will keep it from injury by perspiration. The newest sleeves for blouses are the bishop shape, a radical change from the tight, straight model of the past year. The fullness is gathered in to a cuff band, and is very pretty if done in honeycomb or smock stitching. A smart blouse just seen had this sleeve, with a band of smocking at the elbow and on the outside arm just below the shoulder. To go with this sleeve the main portion should be made moderately full and plain, with a smocked yoke if it is becoming. Leave this out, however, if for a full figure, as it tends to make one look stout. Plaited frills, a double row arranged jabot fashion, trim the front, but run only just about to the waist line. This shortening of the frill is seen on all the new blouses; last year it ran the entire length of the front. A new crêpe de chine is shown which is delightful for shirtwaists, and less set and dead than the ordinary variety. It is very soft and silky in finish, but dull lustre, so that it is quite appropriate for the very deepest mourning. The surface is well crinkled, in fact it is an improved reproduction of the silk crepon that was so popular ten years ago. Its width is 27 inches; the price $1.50 the yard. For entire gowns this crepe is also charming, as its draping qualities are splendid.

Last year black net waists, plain tucked models, over a chiffon slip were much worn in mourning, but net is now succeeded by mousseline or light-

TAILORED WALKING SUIT

weight chiffon cloth. This plaits to perfection and with frills at front and wrists is sure to make a smart blouse. Cotton crepe in black is appropriate for mourning, but should be chosen carefully, for only the very best qualities keep their color, anything else turns gray or green after a few washings. I do not advise any of the summer materials in black for waists, such as batistes, organdies, etc., for they not only crock but soon lose their color, and, in the end, are far from economical. Black blouses are requisite only for traveling and town wear in the spring, since just as soon as one goes to the country all white waists may be worn. If readers of this column will take my advice they will never use silk for a shirtwaist. Taffeta is impossible, stiff and antediluvian, and even the softest silks, such as messaline or louisine, are harsh and uncompromising. And as for wearing qualities, they do not compare to the materials already spoken of, the soft texture of which is becoming and up to the best standard of good dressing in mourning.

WHITE SHIRTWAISTS

These are worn in deepest mourning, with skirts also white, of piqué, crash, duck or linen. For waists linen is preferable, a good substantial butcher's or Irish linen for sports, made on a perfectly simple tailored model, which shows perpendicular plaits and a turned-back link cuff. Some of lighter weight will be required, and for these use handkerchief linen, also, of course, without any fancy trimming, such as embroidery or lace. The most charming French models are shown suitable for mourning, which may be copied at home by deft fingers. The entire body, both back and front, is laid in hand-run pin tucks, the sleeves plain, with a cuff to the elbow, in which the wee tucks run around the arm. Very fine plaitings of the material (the selvage used for this) are carried around the cuff at the hand and all the way up its opening on the outside to the elbow, the tucked collar having the same at the top. A double three-inch plaiting is set under the front opening to the bust line. Such shirts imported cost $10 each, which is reasonable for French goods on this side. The model may be copied for between $4 and $5. The crinkled crêpe de chine which I mentioned in a previous paragraph is lovely in white.

LINEN SKIRTS

Nothing has come out that has supplanted the merits of the circular skirt buttoned on the side for tennis, golf, etc. Three skirts on this order will answer, with the other three made in a more elaborate style. Since skirt fullness is undoubtedly coming back, choose for them a good plaited model. No. 1436, page 350, in Vogue of 25 February, is an excellent skirt, as it preserves length of line by its front panel, yet has fullness on either side. If the figure is heavy across the abdomen, No. 1435 is better. As linen skirts last several seasons, it is foresighted not to cut them now after tight models, which are already on the wane.

For linen coats select models that are practical for laundering, for there is nothing so hopeless as the coat whose lines were too much for the washerwoman and which comes back in puckers and strange bulgings. Avoid strappings of itself. And a collarless coat will prove by far the most satisfactory, as the collar invariably looses shape in the back and refuses to lie flat around the neck. A coat that is highly recommended is to be seen on the middle page of Vogue, 28 January, the sixth figure from the left. For mourning make this either with stitching only on the edge or with a simple design in soutache. The trefoil ornament at the bust may be of braid or linen mounted on a cable cord. The second and fifth figures are also good. The first figure is very practical for one of the two linen coats, as it is just right for a motoring or driving coat as well as for general wear, and in hot weather a linen coat for these purposes is a comfort.

COLLARS AND CUFFS

Widows always wear straight folded bands of organdie. These are cut and prepared, then pinned or tacked on the black collar and cuffs. The same are worn by mothers, daughters or sisters for the first four or six months. After that period any plain style is suitable, the materials most used being handkerchief or Irish linen, piqué or white net. The latter is very smart, and is treated the same way as the organdie, folded to simulate a hem and mounted on a black foundation. Use pins of black enamel, either real or those that come by the dozen on cards at the notion counters. For thin materials a foundation should be cut from stiff black crinoline, that fits perfectly, and the white adjusted over it. This is the only method that will give a neat result. Never wear black shirtwaists without these touches of white, which are proper in the deepest mourning, and without which the appearance is very unkempt. In gowns and more elaborate blouses, plaited black or white ruching and plaited black sleeve frills may be substituted for the white.

JEWELRY

The fewer ornaments worn in deep mourning the better, but a brooch, lorgnette or watch chain, cuff pins and the like are necessary to the toilet, while certain other articles, such as ear-rings and finger rings, are usual. One sees pearls and diamonds worn with crepe by the best dressed people, and they are in good taste as long as they are not conspicuous in setting or design. They should be set so that the stones only show, an evidence of gold being quite out of form. Diamond or rhinestone slides on a black grosgrain or moiré ribbon are proper to hold watch or lorgnettes.

Some of the regulation mourning jewelry, dull jet finish, is very modish, but it should be chosen carefully and not much of it worn at a time, or else the effect is too heavy and sombre. Lovely chains come in dull jet, as do hatpins, belt buckles, dog collars, etc. Hair ornaments are worn in dull jet by some fashionable people, but personally we do not care for them. The effect in the hair is so dead that it is far from pleasing.. Until the mourning is lightened sufficiently to permit of wearing bright jet, we prefer tortoise shell for the necessary combs and pins. Bright jet is charming in the hair, and comes in the greatest variety of design. Neither is it an expenditure good for only a certain time, as it may be worn after one has taken off black, being much in vogue at present.

HATS

For traveling and church wear have a black straw with a large, smart bow of ribbon or chiffon. This may be worn with gowns trimmed in crepe, and will prove more servicable than if trimmed itself in crepe. The white afternoon hat should be equally simple, nothing fancy in the way of decoration, merely bows or choux of chiffon, net, silk or ribbon. If one prefer a panama hat to a sailor it is quite permissible.

THE ILLUSTRATED MODELS

The suit is a plain little model, particularly trig and smart in outline. For it a lightweight serge, a fine mohair or panama cloth is advisable. Excellent for it would be one of the new Oriental silks, either Arab or Indro. The latter is slightly thinner in texture than the former, but either is ideal for a hot-weather suit. The skirt comes up above the waist line, forming its own belt, and both front and back runs down in a panel that opens just below the hips in shallow plaits. These plaits are so put in that when standing still the straight line of the skirt is unbroken, and the figure retains a charmingly slender contour, while in motion there is none of the binding and dragging of the outgoing sheath models. Line the coat in soft taffeta or a very thin satin. This last wears better than almost any other lining material. The sleeves and the sides of the coat are cut in one, so that there is no seam on the shoulder. The trimming may be formed of dull silk, either stitched flat or mounted on a cable cord, or of half-inch braid, or four rows of soutache, put closely together. The hat shown with it has loops and crown band of dull louisine ribbon.

THE GOWN

This is arranged with two bodices, that shown with the skirt for formal afternoon wear, for theatre use, etc.; the tailored little blouse with the chemisette for street wear and general usefulness. The material chosen for the gown may be any of the drapable, clinging fabrics. We suggest for it a lovely new silk, made only in black and specially designed for modish mourning gowns. The wrong side is satin finish, which gives body and insures durability. The right side is a dull basket weave silk, somewhat uneven in finish, but not rough. The width is 27 inches, the price $1.50, and it is a silk handsome enough for one's best gown and suitable for any rich trimming. One may depend upon the color, as it is yarn dyed and absolutely fast. The skirt at the top is mounted on a broad piece of gros-grain ribbon belting, which holds it up above the waist, the two bodices coming down over it. The model is one of the newest from the other side, and an especially good one for a mourning gown, which should be effective and at the same time devoid of elaboration. The arrangement across the bust is excellent, first a breadth of the material easily laid in place and held at the left side by oval rings of crepe, made on a cardboard foundation and padded with cotton. These are in three sizes and linked together. Above this is a crosswise band of tucked mousseline, the same being laid the other way to form the rest of the waist. It will be noted that the sleeves are short, a reaction from the long, tight sleeve which is seen in some of the latest importations. Many of the leading Paris makers recognize the long sleeve as uncouth and unsuitable for theatre and house wear, and are putting forward the short style, with its accessory of the long, graceful glove, for everything but daytime use. Narrow bands of Courtauld's crepe are used to finish the neck and to trim the sleeves.

The collarless gown is much worn by fashionable women in the afternoon, at luncheon, etc., and the one given in the sketch is appropriate for those occasions. If, however, one feels that this style is unbecoming to her individually, or too extreme to suit her taste, have an adjustable collar made to wear with it in the daytime.

The second waist is delightful, a French conception, simple as possible and full of style. No bones at all are needed, and it can be lined only with a fine white China silk. The back and front are alike, crossing over and fastening with lozenge-shaped, dull jet buttons. There is a folded belt of taffeta ribbon. This waist may be worn over an entire separate blouse, or with neck and sleeve pieces of a hemstitched lingerie material, as shown in the picture. For deepest mourning these should be black, with touches of white only at neck and cuffs. In lighter mourning use a dull silk trimming instead of crepe, and have white in chemisette and arm pieces.

Such a waist as this, which can always have a fresh neckpiece, is just the thing for black, when one has little variety and neckwear is apt to get worn and shabby by constant usage.

THE WRAP

In the model this was made of heavy chiffon cloth, unlined, but for our purposes it will be more practical in cloth. The weight must be as light as possible, that quality which is scarcely thicker than a crêpe de chine. Long, flowing wraps are used a great deal with afternoon gowns, though of course they are out of place when their wearers are walking. The one shown will answer a variety of uses. It may be worn with the long gown for bridge, to a club meeting, a small luncheon, or any of the informal gatherings one is able to attend in mourning. For driving and motoring it is just the thing, for the theatre or for a piazza wrap on summer evenings. The cut of the sleeve is very new and pretty, the material which is gathered around the arm is in one with the body of the coat, so that when the arm is raised the whole wrap is lifted in soft draperies. Bands of black silk net are used as trimming, on which are stitched geometrical figures in dull louisine silk. The shortness of the two front breadths in contrast with the long train is good, and takes away that middle-aged look that long, loose wraps are so apt to have. No lining is required for this season of the year, and next winter an interlining or a fur lining may be put in.

GLOVES

Suede are far smarter for afternoon and evening wear, in fact for the last named there is nothing else approved by well-dressed people, though one often sees glace gloves in the afternoon. Even the best qualities wear very poorly, and there is no way of satisfactorily remedying gray finger ends, so that suede remains an extravagance for limited incomes. With tailor suits and morning gowns in town, wear black dogskin. An excellent glove with a biarritz wrist comes at $1.50 that is younger and less old maidish than a two or four-button glove. In the country, with white skirts and blouses wear dead white chamois gloves, heavily stitched on the back, pricked seams and one button. These may be picked up at the shops later in the season for $1 the pair, $1.50 being asked now for them in most instances. These gloves wash to perfection, and two pair will carry one through the summer.

BOOTS AND SHOES

With low shoes or ties of calfskin wear only buckles of leather or mourning finished metal, or grosgrain or silk ribbon ties. Patent leather is worn by many who are in the deepest mourning, and is correct, though dull kid or calfskin is somewhat preferred with crepe. Dull ribbed silk is lovely for slippers, but it wears badly, as also does suede, so that the best choice is kid or patent leather. With white in the country wear white stockings and white buckskin ties or pumps.

HANDKERCHIEFS

Do not use black bordered handkerchiefs; they are bad form as an exaggeration of mourning dress. Hemstitched linen handkerchiefs, of course without color, are proper.

HAND BAGS

are very hard to find at reasonable prices in black of a good wearing quality. To get a really reliable bag one must pay a considerable sum. Those with leather frames in inexpensive grades rub right off at the corners, so it is best to try for a gun-metal frame, which will withstand knocks and give good service. Bead bags are much liked, and in black are lovely, giving distinction to the costume. But these, too, are high priced.

REDIPPED BLACK CLOTHES

This is a process which pays, as it costs only three or four dollars to redip a gown or suit, and it comes out like new. Almost any black material, no matter how good, loses its freshness of color by the end of a season's wear, but after sending it for this treatment to a reliable dyeing establishment, it is as good as ever.

The shine that is sure to come sooner or later on serge suits can be taken off by any good tailor. One often sees people wearing a rubbed suit that is quite hopeless in appearance, which could be so easily put into good shape with a little care. Many labor under the mistaken impression that the shine once there cannot be dimmed.

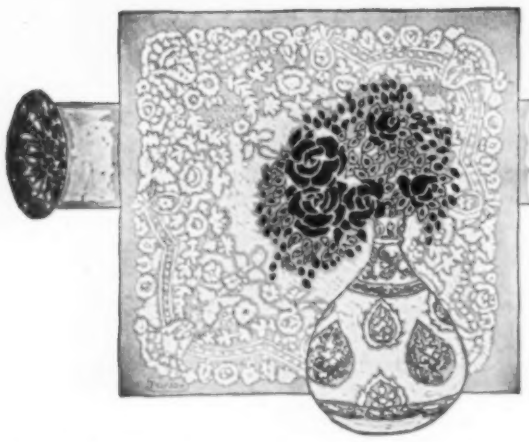
NOVELTIES IN HANDKERCHIEFS SEEN IN THE PARIS SHOPS

New handkerchiefs are droll fantasies! Tiny, and sheer—so sheer one cannot resist buying them in quantities—one does not mourn the loss of so brief a bit of mull! And tucked into the cuff, inside the collar, or lost in the recesses of the huge muffs, they fall into space as easily as autumn leaves from dead trees. Truly, they are tempting, daintily hemstitched and bordered with embroidery. In the corners the droll designs are set embroidered in the liveliest colors. A little beast, a bird, a tiny figure dressed in golf or hunting costume, a weirdly galloping horse, a crouching cat or dog, or a dainty woman's figure trailing grotesquely a skimpy skirt.

Sometimes in place of the white embroidery that borders the handkerchief there will be a narrow hem in pink, blue or green. They sell at eighteen francs, fifty a dozen, or three-fifty apiece.

At a great shop, with excellent cause beloved by travelling Americans, I chanced upon nice handkerchiefs for men and for boys. Among those for men were sheer, hemstitched ones bordered with interlacing, white satiny stripes. In one corner was an odd geometrical design, in colors, composing initial or monogram, as the case might be, for they may be embroidered to order. Fancy one with a narrow hem of pale gray, the design worked in two shades of gray touched with green, pink or violet! Of nattier blue was another with the design done in heavy lines of blue, toned into paleness in the less important lines. Tones of violet, prettily combined with pink, with a fainter pink in the hem, made up a third color scheme certain to be attractive to the portion of the masculine world that appreciates the few small nuances his costume allows. The price asked is three francs fifty apiece.

Pretty handkerchiefs for lads sold here have colored borders and an embroidered corner ornament; a circus horse, perhaps, or a pink, blue, or green rabbit madly galloping, while a clown in the same colors turns somersaults above his back. These are one franc fifty.



SEEN IN THE SHOPS

As each week new linen gowns make their appearance in the shops, there is no end to the variety of models and new treatments of coloring. White is, of course, always in good taste, and it continues to be popular, but does not reign supreme, as it has for two seasons. There is a strong preponderance of rather decided tones, deep wistarias, lavenders, blues and pinks showing in abundance. Smoke tones are much liked in linen. Trimmings are divided between self-tones and striking touches of black, which, when discreetly employed, always gives dash and effectiveness to the costume. In the first sketch is seen a gown all in one color, a good medium shade of lavender, the mesh of the linen fine and close. Down the front runs a wide panel, corded at its edges, with a shaped piece inset both at yoke and hem, encrusted with a very close and attractive pattern in silk soutache of the same shade as the gown material. Buttons in groups of threes are put down either side of the panel, embroidered in a small design of the braid. The bodice, which is laid in a deep plait over the shoulder, is met just above the waist by the circular sides of the skirt joined by a cord. Especially smart is the long, plain linen sleeve with a straight, narrow line of soutache braiding up the outside. The back of the frock duplicates the front, only that the yoke embroidery is not so deep and there is none at all at the bottom. The price is $74.50.

PALE BLUE CRASH

is used for the original of the second drawing. Its clever arrangement of panels gives a delightful slenderness to the figure, while the folded belt breaks the line at the waist, and saves it from the too severe up and down look which is unbecoming to some figures. The front of the bodice is cut in one with the princess panel, and is carried down on each side over the girdle in two very sharp points, on which is a thickly padded pattern in mercerized blue cotton with just a touch of white. On the skirt the panel grows very wide toward the hem, and is carried up again on the sides into points repeating those in the waist. The sides of the skirt are circular, and there is a seam down the middle back. The sleeves and yoke portion are charmingly treated, these being in two layers of net, self-tone, the outer one a large, coarse mesh, the under very fine and sheer. White net is used for the collar

and immediately below it. At elbow and cuff there are pointed pieces of the material embroidered. The silk girdle crosses gracefully at the back just high enough to suggest a short waist line. This smart costume comes in any number of colors, and is very desirable in browns and blues for shopping and arduous usage. In ashes of roses with a black belt it is charming. The price is $59.50.

SKIRT AND BLOUSES IN DIFFERENT MATERIALS

The third model is a one-piece gown on quite a novel idea, the skirt in wistaria linen of smooth finish, the waist entirely of cream and braided in soutache matching the linen. It is highly effective and one of the most popular gowns in stock. The front of the skirt is plain, but laid in two small plaits from side to side at the belt. Joining this half-way round is a shaped piece which starts from the panel at the back, extending up in a shallow point at the middle. Down this panel on either side to below the hips are genuine buttonholes and linen buttons round and thick in shape. A fancy net lace, slightly cream in tint, forms the collar, with bands of linen stitched on the top and outlining the yoke. The pattern of the cotton soutache is decided and effective, pointed figures around the yoke and cuff, the rest an up and down treatment. The sleeve is, of course, long, and without fullness, though easy in fit. An inexpensive little frock is this at $42.50. The waist is unlined, the heavy net with the soutache over it making it quite substantial.

BRIDGE SET FOR TWO PLAYERS

A splendid bridge outfit for two players is put forward by one of our leading dealers. It consists of a leather-covered box containing a double rack for the two dummies, two packs of cards, score card and pencil, also the rules. These differ only slightly to those which apply when four are playing. The set is an ideal gift for the traveler or as a bridge prize. The game when played by two becomes practical and easy by means of the holders. The players sit at the side and end of the table, instead of opposite. Three colors are procurable in the set, red, green and blue, and the price is $3.00, complete.

INEXPENSIVE HAND-EMBROIDERED LINGERIE GOWNS

Quite the best bargains I have seen in summer gowns are to be had at a small shop that makes a specialty of French importations. The material used is a sheer and fine Swiss organdie, the models in one piece, the girdle of lace insertions. Valenciennes or Cluny is used in most of the frocks, plenty of it, and gracefully arranged. There is a great deal of embroidery, showing large clusters of flowers in the heavy effects so popular this year. Every tuck is done by hand, fine little pin tucks that mean a great deal of work, as every stitch is handwork. Such gowns as these are to be had at all the Paris shops, but are seldom imported at anything like their original price. This particular establishment, however, sells them at only a small advance, asking but $45 and $50 for them.

BUGLE FRINGE

is a novelty of the season. It comes from one to four and half inches wide, in gold, silver and jet. The two first cost from 55c. to $2.95 a yard, the last being the most expensive, costing $3.95 in the widest measurement.

ETON COLLARS,

or Dutch, whichever one prefers to call them, continue well in the van for summer fashions. They are strongly recommended by comfort, and if worn on the proper occasion are both suitable and becoming. Nothing could be more exquisite than some of the imported examples, in French handwork on gassomer handkerchief linen, with a narrow edge of Valenciennes and a scallop as finish. The patterns worked on these are wonderful, showing tiny flowers and sprays with a bit of eyelet introduced to relieve the solid embroidery. One with forget-me-nots and half-blown daisies is one of the loveliest pieces of needlework I have ever seen. Its price, $5.95, is only fair for the value of the collar. Far simpler patterns on heavier linen have equal comparative merit, and sell as low as 95 cents. At this price there is an attractive one with marguerites in eyelet and sprays of straight, slender leaves.

IMITATION BABY IRISH

that can hardly be told from the real is presented in the same style neckwear at $1 each. The edge is irregular and pointed.

NET CHEMISETTES

for wear with the many gowns designed for this accessory, come in great variety, and are most reasonable, as both in material and shape they are excellent. They range from $1.50 to $3.95 in price. One is shown at $1.50, of white cotton net, with a single row of embroidered coin spots well padded. It is made up with a line of fine crochet insertion at the bottom of the collar and a net frill at the top. Between the rows of dots run three fine tucks.

NEW HAIRPINS

Fascinating shapes are to be seen in the large shell hairpins demanded by the low coiffure. The very best ideas are reproduced in imitation both amber and tortoise shell at very reasonable sums, and is so good a composition that no one can guess they are not real. A large, broad triple loop is a smart shape, and comes in two sizes, the larger about three inches across the top at $1.25, the smaller 75c. The carved hairpins are lovely and come with both oval and square loops, the former $1.95, the latter $1.25. The carving is about an inch broad.

JET NECK GIRDLES

are a chic addition to a black gown, either high or low neck, jet being very much to the fore in trimmings and appointments of the toilette. These chains are a yard and a quarter long, strands of beads alternating with bugles, and at intervals a lozenge of jet the width of the whole. At either end there are tassels of bugles. Price $2.95. A plain jet cord with jet tassels three and a half inches long is also effective, and sells for $1.75.

NECK GIRDLES IN GOLD, SILVER AND ALUMINIUM

These come in either plain or fancy twisted cord with a simple slide at the front to hold them and tassels at the ends. The aluminium has the dull gray finish which distinguishes that metal. Price 95c. each.

SILK AND COTTON MOUSSELINE

is a charming fabric, not cheap in appearance, yet costing only 28c. the yard in a 27-inch width. Its finish is quite bright, and it hangs beautifully when made up. Its wear, too, is excellent, and it is delightful for summer evening gowns or dainty afternoon costumes. It comes in both light and dark colors.

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SOLE AGENTS

CATHERINE'S CHILD. By Mrs. Henry de la Pasture, Author of Peter's Mother, The Lonely Lady of Grosvenor Square, The Man from America. New York: E. P. Dutton & Co. $1.20 net.

Mrs. De la Pasture's new novel reminds one a little of the first of her books to attract attention in America, Peter's Mother, in which a romantic interest attaches to the marriage of a widow whose son is grown to young manhood. Something of like romantic interest is woven round the character in the new book, who is nearly of the same age as the youthful heroine's mother, and who finds the daughter very attractive.

As usual, Mrs. De la Pasture's scene is laid among the contemporary English upper classes. She has many characters, most of them indicated with sufficient distinctness to make a clear impression upon the reader, but none elaborated with sufficient detail and power to approach a great creation. On the whole the best character in the book is a lively and energetic old lady of the type made familiar by Thackeray and George Meredith. The young heroine is sufficiently indicated, and her gentle mother is well contrasted with the daughter on the one hand and the grandmother on the other. Several of the men are naturally portrayed, but they are not likely to leave a lasting impression upon the reader's mind.

In scope and feeling Catherine's Child belongs rather to the fiction of the mid-Victorian period than to that of to-day, but perhaps the book is only one of several recent symptoms of change in the English novel. During the two centuries of modern English fiction, dating, say, from Robinson Crusoe, which appeared 190 years ago, the popular novel has been alternately realistic and romantic, with sometimes a mingling of the opposed elements. For almost twenty years past English writers of fiction have been experimenting with many forms, some of which the public has begun to tire of. There is a premonitory scent of something new in the air.

THE LONESOME TRAIL. By B. M. Bower (B. M. Sinclair), G. W. Dillingham Co. $1.50

Those of us who like the west are not easily surfeited with tales of cowboys and their friends, and The Lonesome Trail will be welcome to a good many persons in the east who do not know a branding iron from a lariat. These stories are separate sketches strung together loosely upon the intertwined threads of a few recurrent characters. Chief of these characters is Weary Davidson, a clean-minded six-footer, singularly free from the vices of the plainsman. Weary has many adventures, sentimental and otherwise, and is occasionally a secondary figure in the adventures of others. There are no better things in the book than the complications growing out of the fact that Weary has a double. These complications are sometimes ludicrous, and at length tragic. The book is a succession of realistic pictures showing a great variety of scenes on the range, in the towns where cowboys gather for amusement, and elsewhere throughout the cattle country. There is much slang, little profanity, and less coarseness. It is an idealized cowboy that the author paints, but one of live interest.

JIMBO: A FANTASY. By Algernon Blackwood, author of John Silence, The Listener, The Empty House, The Macmillan Co. $1.25.

Mr. Blackwood's new book tells the story of a frightened child who is tossed by a cow and picked up in a state of coma. Most of the tale has to do with the child's dreams during three hours of unconsciousness, when his soul, as if released from the body, visits the Empty House, which the thoughtless words of a governess have made a place of terror. Here he meets in his dream the remorseful governess, who shows him how to escape from his place of imprisonment, that is, how to return to consciousness. Most readers will find the story of the disembodied spirit's aerial flights the most interesting part of the book. This is done with fine imaginative effect. Next in charm to the scenes of airy flight are some of the little poems inserted in the text. Mr. Blackwood's book is not one for nervous children, for it has suggestions that might haunt such a child, with accompaniments of terror for years, and recur even in maturity.

PETER. A NOVEL OF WHICH HE IS NOT THE HERO. By F. Hopkinson Smith. Illustrated by A. I. Keller. Charles Scribner's Sons. $1.50.

The terms hero and heroine in fiction are apt to refer to a couple of more or less conventional young people who usually agree to become man and wife at the end of the story.

It has become a noticeable fact, however, in the writing of modern novels, that very frequently neither one of these characters is permitted to assume enough importance to be regarded as the real protagonist of the story. Thus, in Mr. Smith's delightful new book we soon come to realize that the supremely interesting figure in the tale is not the quixotic and rather tiresome young Breen, but rare old Peter Grayson, the receiving teller in the Exeter bank and a worthy descendant in spirit of the immortal Cheeryble Brothers. The scene is laid in New York of half a century ago, when Madison Square was furthest uptown and Harlem the excuse for a nice long walk. Peter, a middle-aged man of honorable descent and cultivated tastes, stood like a rock for conservative and legitimate banking as opposed to marginal speculation and the encroachments of wildcat investment corporations.

It was a good thing for Jack Breen that he early fell under the influence of this worthy bachelor with old-fashioned notions of business rectitude and methods. There is enough somewhat insipid romance for those who must have it, but the essential interest of the story revolves around Peter, his quiet, incomparable maiden sister Felicia, and a few other quaint and lovable types that we are privileged to meet but infrequently in these modern days. The novel is by no means exciting, neither is it subtly analytical in its treatment of characters, but the dominant and welcome note is that of optimism and geniality, with occasional flashes of gentle irony and rich humor. In short, Peter is just the sort of yarn one has a right to expect from F. Hopkinson Smith.

THE MAN FROM BRODNEY'S. By George Barr McCutcheon, Author of Beverly of Graustark, etc. With Illustrations by Harrison Fisher. Dodd, Mead & Company, $1.50.

Mr. McCutcheon has developed a field of his own in fiction which may be freely defined as a daring projection of commonplaceness, modernity and slang against a background of wildly improbable romance and heroic adventure.

Two queer old fellows, who make a fortune from a ruby mine on an island situated somewhere south of Arabia, left the property jointly to the grandson of one of the descendents and the granddaughter of the other, and the sole and quite trifling conditions were that the heirs must proceed to the island within six months after receiving notification of the will, and then, remaining on the spot for a space, must marry each other before the end of the year. Otherwise, the natives were to get the island for themselves.

It just happened that the grandson, as well as the granddaughter, was already happily married to someone else. The former resided in Boston, and the latter was the beautiful Lady Deppingham of England. A pretty state of things ensued when all parties concerned were settled for a twelvemonth on the island of Japat. The

(Continued on page 592.)

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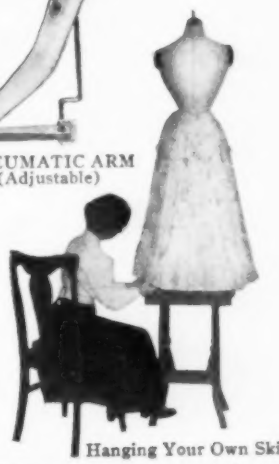

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natives, naturally, were hostile to the heirs, and Heaven only knows how the complication might have ended if it had not been for the intervention of the Man from Brodney's, a marvelously resourceful and brave American adventurer, who was actually sent to Japat, to look after the interests of the natives, by their counsel, Sir John Brodney of London. There is considerable ingenuity of invention in the yarn, which has enough and to spare of romance, adventure, intrigue and the spice of humor. The Man From Brodney's is eminently diverting, and is likely to make excellent material for an opera-bouffe libretto.

NEW BOOKS

IN Embroidery, or The Craft of the Needle, Mr. W. G. Paulson Townsend (F. A. Stokes, $1.50) tells much of an art that must always appeal to lovers of the beautiful in handwork, and especially to women of the present day, for not only are there illustrations of famous old hangings, and odd pieces of great merit and value, to delight the eye, but the text goes into the detail of the methods of making the various decorations. Plates are also given in number, showing all the stitches used in embroideries, including ecclesiastical, heraldic, decorative, or those designed for costume, a chapter being devoted to implements, appliances and materials, each clearly and definitely set forth in an instructive and interesting way that combines many hints of value with the explanation of much that makes the path quite clear to the inexperienced. The parts dealing with utility (method and material) and with adaptation—symbolism, are teeming with suggestions founded on practical knowledge of the subjects, and the reader will much more fully appreciate church embroideries after these pages are turned. The plates showing embroidered linen hangings and bed coverings are very beautiful, and the short descriptive article accompanying each gives the coloring, etc., in most attractive wording, which would greatly facilitate a reproduction in modern materials. The book on the whole is remarkable for the amount of knowledge so tersely imparted, for no words are wasted, nor are any of the directions vague; as a handbook it is of real value. (Published by Frederick A. Stokes Company.)

Mrs. Lowe's very clever book, Chats on Old Lace and Needlework, is of greatest benefit not only to the collector, but to every woman at all interested in lace even as a dress accessory. The photographed illustrations show the various "reseaux" (which ordinarily is termed mesh) and also specimens of rare laces, old tapestries, vestments, embroideries (pictorial and otherwise), samplers, and many accessories for costumes. Between the covers more information is concisely, clearly and accurately given than is usual in any volume on lace making and needlework, and all in so delightful a manner that it holds the reader's attention from the opening page to the end, and in a way that impresses the various points clearly upon the mind, so that much more is remembered without effort than would be deemed possible. The author has herself contributed largely to the illustrations with exquisite pieces of the old laces of France, Flanders and Brussels, evidently having a preference for the lightest and most delicate patterns, if her collection thus shown may be taken as an indication of her personal taste. The chapters that apply to the needlework otherwise than lace, have bits of anecdote attractively brought in, and throughout the whole a goodly amount of historical data is given in connection with the accounts of the beginning and growth of lace making in the vari us countries famous for it. The book is, on the whole, desirable from many points of interest and for its practicability as well. (Published by Frederick A. Stokes Company.)

LITERARY CHAT

AUgustus Toedteberg has just died in New York at the age of eighty-four, after an active lifetime of more than sixty years, chiefly given to the extra illustration of books. He took to the business as an amateur and by accident, having bought a copy of Byron and amused himself by inserting extra illustrations. In course of time he became the best known man of his profession in New York, or more accurately in Brooklyn, for in that city he lived from the spring of 1865. He was also a zealous collector of books, prints,

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theatre posters and programmes and the like, and an ardent theater-goer. A. M. Palmer and Augustin Daly were his friends, and Henry Irving visited him in Brooklyn. Five or six years ago he sold 100,000 books and prints, saying he had not enough to make a notable private collection. Mr. Toedteberg was a native of Hamelin, Germany, the town that cherishes the legend of the Pied Piper. He came to America in 1844.

Just as the Harpers are publishing Elinor Macartney Lane's new novel, Katrine, comes the announcement of her death. Mrs. Lane was the wife of Dr. Franklin R. Lane and the daughter of Nicholas Macartney, a Marylander. She was married in 1891 at the age of twenty-seven, and had already been writing for ten years. Her first novel, however, The Mills of the Gods, was not published until 1901. It attracted much attention, and her Nancy Stair, which appeared three years later, had even greater popularity. It was dramatized under the title All for the Love of a Lady. Mrs. Lane also wrote many short stories. Dr. Lane has long been connected with the Brooklyn Polytechnic Institute, once a preparatory school, now a college, and popularly called The Polly.

Fraternity is John Galsworthy's new novel announced by the Putnam's. It deals with social contrasts in London, and emphasizes the need of something to bridge the gulf between the comfortable and the wretched. The same firm announces a new novel by John Ayscough, to be entitled Dromina, a romance of the young Dauphin of France, who never sat on the throne, but who is known in the roll of the Bourbon kings as Louis XVII. A third new spring novel of the Putnams is Uncle Gregory, by George Sandeman, and a fourth is Querido's Human Fate, a translation from the Dutch.

The Putnams are publishing, for the first time in America, Sir Leslie Stephen's somewhat famous volume, The Playground of Europe, which tells of his mountain climbing in Switzerland. Most Americans who know Sir Leslie only as a critic and a literary biographer will be surprised to find that he was once a daring mountain climber.

Dr. S. Weir Mitchell, of Philadelphia, has just completed his 80th year. It is an interesting fact that he was a distinguished nerve specialist before he had attracted much attention as a man of letters, and indeed his wide popularity dates from the appearance of his novel, Hugh Wynne, twelve years ago. For twenty years before he had been a contributor of prose and verse to the magazines. His poetry, though hardly ranking as an important part of American verse, is on the whole better than his short stories, and his popularity rests mainly on his novels. These include the one already named and Francois, Dr. North and His Friends, Circumstance, Constance Trescot, The Autobiography of a Quack, and The Red City. It was his good fortune in several of these stories to have his text reinforced by the able and sympathetic illustrations of Howard Pyle. In appearance Dr. Mitchell is tall, somewhat slender, and distinguished. His head is fine, and his eyes are benevolent.

Elinor Glyn's new book, Elizabeth Visits America, soon to be published by Duffield & Co., promises to embody some surprising views of this country. The author avows that English aristocrats find themselves more sympathetic with what she calls "the sporting population of the west" than with the inhabitants of the east. Her phrase to characterize the people of the west is disquieting. Most of them are not "sporting" persons, but busy men and women with whom sport is merely an incident of life. A few give a good deal of their time at high pay to guiding Eastern and European sportsmen over the mountains where big game is to be had, but these men are no more typical Americans than are the fashionable men and women of the east who endeavor to make visiting Europeans of the upper classes feel at home by providing for them a close imitation of their natural habitat. There is an American world elsewhere that Elinor Glyn's aristocrats rarely look into.

Duffield & Co. announce that Helen Mackay's novel, Houses of Glass, was issued with a paper cover and at a low rate as an experiment for the good of the retail book trade, which has been greatly embarrassed by the cut-rate prices of some department stores.

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SEEN ON THE STAGE

A FOOL THERE WAS

THose who like the weird, the unique, the subtle, as well as the realities of life in a play will find all these in the latest contribution to the New York stage, which is now being given at the Liberty Theatre in a manner so convincing as to be unpleasant. To read Kipling's Vampire is sufficient to cause the sensitive to shrink; to see the things he writes of pictured in the life is even more vivid. A Fool There Was, the first publicly produced work of Porter Emerson Browne, is a play of gripping dramatic power, but the fact remains that many will find in it a number of inconsistencies and one long scene which is nerve trying. The audience which was present on the second night of its presentation showed keen interest in the proceedings, yet it appeared that its tribute was intended, rather, for the splendid playing of Robert Hilliard and William Courtleigh, than for the play.

It requires a far stretch of imagination to accept, as readily possible, the moral weakness of a strong man of affairs such as John Schuyler represents. Few men of character blessed with a loyal wife, a beautiful child, position and high standing in the business world would become such easy prey to a low, designing woman whose methods and experiences were known to the victim. Had the author selected a type possessing fewer virtues we should not be surprised to find the dark-skinned vampire luring him on and on to the final moment of his destruction. It is largely a matter of personal opinion, of course, and there will be a wide difference of opinion regarding this point by the playgoers who witness A Fool There Was, but there should be but one view of the frequency of the use of the word "God." A heavy blue pencil is very much needed.

No time is lost by the playwright in starting Schuyler along his perilous course. Entrusted with a diplomatic mission abroad he tears himself away from his family and proceeds to the steamer which is to carry him to Europe. Here you are quickly introduced to the vampire, who clutches her victim but a few minutes after her previous unfortunate has shot himself to death in her presence on the main deck of the steamer. It is asking considerable to believe that Schuyler should fall under the influence of this woman with so little show of resistance. But he does, and as the boat leaves the berth, instead of waving good-byes to his wife, daughter and best friend, he stands gazing spellbound at the hideously smiling vampire. Six weeks later he is back in his New York home bereft of position and family. He is a poor, miserable sinner, and you have no sympathy for him. Down, down he goes. He is deserted by all but his friend Tom, and his secretary, and a year later Parks cannot endure the strain.

ROBERT HILLIARD

As John Schuyler in A Fool There Was. Mr. Hilliard has been playing in vaudeville for several seasons, but his return to more serious work has been very successful.

The concluding act brings the wife and the friend back to him. He is a drunken sot in the last stages of physical and mental weakness. They come to help him to regain what he has lost, and awakened to his senses by the vigorous methods of the friend, he declares he will take his chance. Then, after they have left him for a few minutes, the woman enters to behold the ruin she has wrought. Schuyler totters down the staircase, overcoat over his arm, ready to meet Tom, who is to return for him. It is a terrible scene, ending with the vampire tempting him to a last kiss. Schuyler bends over, and, clutching her throat, strangles her. Together they wrestle about the room, and then—the man drops dead before her. It is a shuddering spectacle, and it does not leave a pleasant taste. You think of The Easiest Way, which, though exploiting a different side of life, is still off the same piece of cloth. You may go out of the theatre feeling that it may be real life, but it does not set well.

A different ending and less of the child would make a Fool There Was less disagreeable. Nanette Comstock as The Wife and Katharine Kaelred as The Woman were both excellent. The sets were admirable expositions of Frederick Thompson's ability as a producer.

AN ENGLISHMAN'S HOME

WHatever may have been the popular success, in England, of Major Guy Du Maurier's play, An Englishman's Home, it is likely to travel a hard and a very short road in this country. Considering that the entire interest is one which concerns English people alone, it is a bit difficult to imagine why Charles Frohman brought the jumbled up affair here. So keen a judge of the public's demands should scarcely expect it to win even a small measure of success. On the first night, and again on the second, the audiences at the Criterion Theatre sat for some time puzzled and, evidently, trying to gauge matters before giving vent to an early desire to laugh at seriously meant words and situations. While nearly every one was curious to see personally how far the glittering press reports—from London—spoke the truth, the majority seemed willing to give the thing its due. But as the acts wore on the haze began to clear, and when it finally became apparent that the play was on the wrong side of the Atlantic expectation gave way to disappointment and surprise to laughter. As a matter of fact, when the self-satisfied old Brown was taken out by members of the invading German army to be shot people laughed so immoderately as to provoke hisses from others in the audience. Yet one cannot wholly blame those who audibly expressed their amusement; it was pardonable.

The enthusiasm which An Englishman's Home stirred up on the other side is easy to appreciate. It carried a sharply pointed dart into the perception of the smug Britishers who were too complacent in their fancied security to wake long enough from the doze which had become dangerous. Knowing the weakness of the English system of volunteers and the vulnerability of the coast line to invading forces, Major Du Maurier did not require much ability to mold his material into a play which would do what he planned it should. But while his countrymen forgot all about being phlegmatic in their excitement over the play, they also forgot to stop long enough to consider the crudeness of dramatic construction and the manner in which the author tumbled together farce, melodrama, travesty and tragedy. It was a veritable hash of emotions.

NELLIE THORNE

Who plays the leading feminine role in An Englishman's Home, at the Criterion Theatre.

THE NEWLYWEDS HAVE TAKEN TO THE STAGE

IT may not be news for the readers of this column to learn that The Newlyweds and Their Baby have escaped from the funny columns of a well-known newspaper to the stage, but it will be welcome tidings when they hear that Napoleon has grown sufficiently to smoke cigars. At least you think it is Napoleon who is smoking them. Truthfully speaking, we bestow undue praise on the dramatists of George MacManus's comic creation, who, probably, have been "restrained" by the artist from permitting the real Napoleon to grow the fractional part of an inch or to age even a day, for the real Napoleon is stolen, the kidnappers substituting for him a grown man who is yet a baby in inches. This provides the fun keynote for what follows, as you are treated to sights exceeding strange for any baby, much less the pampered offspring of Lovey and Dovey Newlywed. And it is all because a horrid old incubator man sees in the chubby Napoleon (alias Snookums) great advertising possibilities for his business. He proceeds to annex Napoleon and leaves behind, to fill the place, the very worldly midget. As an entire evening's entertainment The Newlyweds is not as diversified as might be wished; but it serves for purposes of relaxing, provided you are not over averse to rather silly farce.

KATHARINE KAELRED

Who plays the role of The Vampire in A Fool There Was, at the Liberty Theatre.

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DESCRIPTIONS OF PATTERNS

No. 1460—Summer gown of handkerchief linen, with a shirred, collarless yoke of filet net. The inset panel is extended up into a shirred yoke border and short sleeves. The embroidery is done in Chinese green mercerized cotton, and the buttons are of green pearl. Fine, vertical tucks are laid at the waist. The materials required to make this model in medium size are 6 yards of linen, 45 inches wide; ⅝ of a yard of filet net, 45 inches wide, and 3 yards of lawn, 30 inches wide, for the lining. This pattern is cut in seven pieces.

1461—Two-piece costume, consisting of a piqué skirt and tucked batiste waist in ashes of roses. The skirt, which is seamed over the hips, is finished at the hem with narrow tucks and is laid in a box plait in back, trimmed with small, white crochet buttons. The vest is of the piqué, trimmed with stitched bands of the same. Similar stitched bands finish at the wrists. Yoke of all-over lace. Crushed girdle of self-tone satin. The materials required to make this model in medium size are 6 yards of piqué, 27 inches wide; 3 yards of batiste, 45 inches wide; ½ yard of lace, 18 inches wide; 18 crochet buttons, and 1 yard of ribbon. The skirt of this pattern comes in five pieces and the waist in seven pieces.

1462—Tub frock of French linen in a pale chamois, embroidered in white, to be worn with a guimpe of tucked dotted Swiss. The embroidered belt is drawn low over the hips, in moyenâge effect, held in place by linen tabs. The buttons, which are of pearl covered with the linen, extend down the opening to the left of the front and trim at the yoke border and the armholes. The materials required to make this model in medium size are 4¾ yards of linen, 45 inches wide, and 2 yards of dotted Swiss, 40 inches wide. This pattern is cut in eight pieces.

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SKIRTS.—
In belt measure from 20 to 32 inches
without foundation . . $2.50
with foundation . . . 3.00

BODICES AND SHORT JACKETS.—
In bust measure from 32 to 46
without sleeve $1.50
with sleeve 2.00

PRINCESS GOWNS.—
In bust measure from 32 to 46
with sleeve $4.00

HALF LENGTH AND LONG COATS.—
In bust measure from 32 to 46 . $3.00

CHILDREN'S CLOTHES (up to 15 years).
Full suit, cut to measure . . . $2.50
Any part of suit, cut to measure . $1.00

STOCK PATTERNS

FLAT PATTERNS.—
Waists, Skirts or Jackets, 50 cents each.
Waists and Jackets are cut in sizes 34, 36, 38, 40 bust measure. Skirts in 22, 24, 26, 28 belt measure.

PINNED PATTERNS.—
Waists, Skirts or Jackets, $1.00 each.
A pinned pattern is half of a gown made in paper. It is the flat pattern pinned together, and in some instances tacked with thread, to show how the garment is put together. It can be taken apart and used for cutting, or a flat duplicate may be ordered.

ENTIRELY HAND-MADE

All Vogue patterns are hand-made. Each piece is cut, stamped and folded by hand. The working details of Vogue patterns are simplicity itself. Each piece is plainly stamped. When cutting one need not continually reverse the pieces to consult directions, all seams, tucks and trimming being traced, a possibility only with all-hand-made patterns.

CUT IN THREE COLORS

Every pattern, moreover, is cut in three colors, the lining in brown, the trimmings in green and all other parts in straw-colored tissue. These advantages will instantly be appreciated by anyone who has ever wrestled with the ordinary cheap pattern and its incomprehensible instructions.

Note.—We will send a full set of waist linings and sleeves, in seven sizes, from 34 to 44 bust, cut in heavy paper, for $3.00; or in cardboard for $7.00.

Next week Vogue will publish patterns of pretty simple models suitable for gingham or linen frocks.

Lord & Taylor

Wholesale Distributors

"Onyx" *Hosiery*

Look for this Trade Mark on Every Pair

If you want to feel as if you were walking on air wear "ONYX" HOSIERY with any of the new safeguards and improvements.

Comfort for the feet is essential to peace of mind—"ONYX" HOSIERY are a source of unending comfort because they are dependable.

The New

"DUB-L TOP"

Gives the garter a grip but prevents the rip.

The New

"WYDE TOP"

Extra width where most needed.

The New

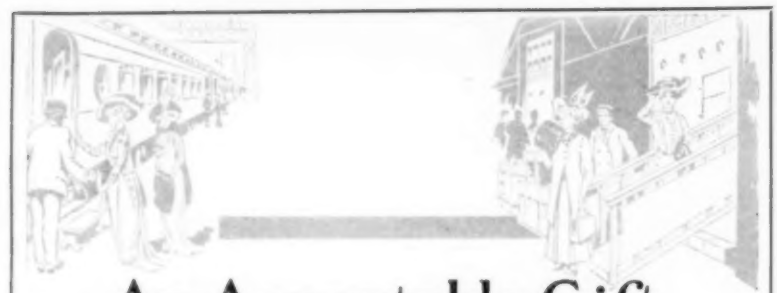
"DOUBLEX"

Specially strengthened at Heel, Sole and Toe.

These additions to your comfort can only be found in the "ONYX" BRAND, which is the standard hose of the world and best known of any advertised product.

Sold everywhere—Ask your dealer—If he can not supply you write us to Dept. 1, and we will direct you to nearest dealer who can.

New York



An Acceptable Gift for a Traveler

NO more pleasing remembrance for the departing traveler than Dean's famous "BON VOYAGE BOX." Filled with crisp, delicious Cakes that never fail to tempt the appetite. Will keep perfectly fresh. Handsome metal box with handle, lock and key—useful when emptied. Delivered to all steamships.

Illustrated price list sent promptly on request.

Dean's

572 Fifth Avenue NEW YORK

After May 1st at 628 Fifth Avenue

Established 70 Years

"ORNATUS ET BONITAS"

EXTRA QUALITY

TRADE MARK

DUNLAP & Co.

REG. U.S. PAT. OFFICE

For Spring Wear

A select showing of smart millinery for dress and street wear, in imported models and original Dunlap designs.

178 Fifth Avenue Near 23rd Street New York 567 Fifth Avenue Windsor Arcade

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

MAny a famous belle owes more than half her reputation for good looks to the beauty or profusion of her hair, and therefore the indifference so often shown by women to this incontestable fact is nothing short of amazing. Almost anything can be done with the hair by proper care, for it responds very quickly to treatment and can be more radically altered than almost any other physical feature. To be in good condition, it should be fluffy and pliable. No woman can look her best with oily hair, yet almost all authorities agree that frequent washing of the scalp is injurious, because the alkali in soap tightens the scalp, paralyzes the oil glands and renders them unable to perform their function of nourishing the roots of the hair. The average person regards the hair and scalp as requiring the same treatment, but never was a greater mistake made. Each has its individual needs and must be treated separately. The scalp calls for nourishment and stimulation. It should be kept slightly oily, but freed from dandruff, dust and dirt by thorough massaging and brushing. The hair itself should be dry and fluffy. To carry out the rules of health for both scalp and hair, requires some serious thought, but among the simplest and most efficacious methods of obtaining complete cleanliness without interfering with the supply of natural oil in the scalp is the use of hair powder as a substitute for a shampoo with water.

The idea is very, very old in Sweden and has already gained much ground in America, where the advantages to be gained by this method are beginning to be generally appreciated. The hair is parted in several places with an ordinary comb, and a generous supply of powder is shaken into it without being allowed to touch the scalp. The hair is then vigorously brushed until every particle of the powder is swept out of it. Before beginning this process the scalp should be thoroughly massaged with the tips of the fingers, using both hands, one on each side of the head and spreading the fingers apart slightly, pressing and kneading the scalp so that it moves about freely. After ten minutes of this enforced exercise the scalp is pink and glowing, and in order to derive the greatest possible benefit from the treatment, the fingers should be dipped in a good hair tonic, such as one I can recommend. By this method both the scalp and hair are kept in the very pink of condition; the brushing necessary to remove the powder giving an exquisite sheen and leaving beautifully fluffy, pliable locks. The price of the powder is 50 cents a box, and the latter is fitted with a perforated cover, which makes application especially easy as well as economical.

A new corset has just been perfected which seems sure to excite widespread enthusiasm, since it unites absolute comfort with the most wonderfully slimming effect to the figure, and yet preserves grace of outline and individuality to an almost miraculous extent. The garment is made of very strong silk rubber elastic in wide stripes, so arranged that an even pressure is given from the top of the corset till far below the hips. It moulds the figure to perfection, adjusting itself to every movement, is far more sustaining than an ordinary corset, and reduces the contour by several inches at the least. The garment covers not only the bust, but the shoulder blades, which sometimes protrude from the upper portion of a corset and give an ugly line. A fitted hip piece is held firmly in place by elastics to the knee and fastens around the leg so that no unsightly bulges are possible in even the most clinging and diaphanous of gowns. The elastic stripes are held together by casings of whalebone, and the model on which they are made has the latest and most approved lines. Several important advantages are gained by its unique construction. First, slim lines and a slender figure; second, absolute comfort; third, grace and individuality; fourth, hygiene, for the corset gives, even in breathing, and is far less restricting than the usual kind. Prices range from $20 to $30.

Sattler's Berlin No. 44 Hair Restorer

A New Discovery

After many years of conscientious work to produce a restorer for the hair to its natural color, I have at last solved the problem. **Sattler's Berlin No. 44** will restore faded and bleached hair to its natural color from an ash to a deep black, with positively no red. **Just one application.**

One entire floor equipped with beautiful daylight rooms for this delicate work, with expert analysts in attendance.

Samples of your hair received by mail and colored to the desired shade.

A most complete line of the finest quality of hair and tortoise shell goods in the main store.

Hairdressing in all its branches.

Reliable goods and first-class work the merit of my success.

G. SATTLER

18 West 31st St., New York

Telephone 203-204 Mad. Sq.

Send for Booklet

Hand-Embroidered, Lace Trimmed, Cotton Crepe Waist, (like cut) $12.00

Attractive Tub Models

Estimates and sketches sent to out-of-town customers

De Baun

38-40 West 33rd Street

New York

B. SCHULICH

Ladies' Tailor and Furrier

begs to announce the arrival of

The Latest Imported Models and Fabrics

My prices are so moderate that they cannot be equalled elsewhere when the same quality of material and workmanship are furnished.

Estimates cheerfully furnished
References exchanged

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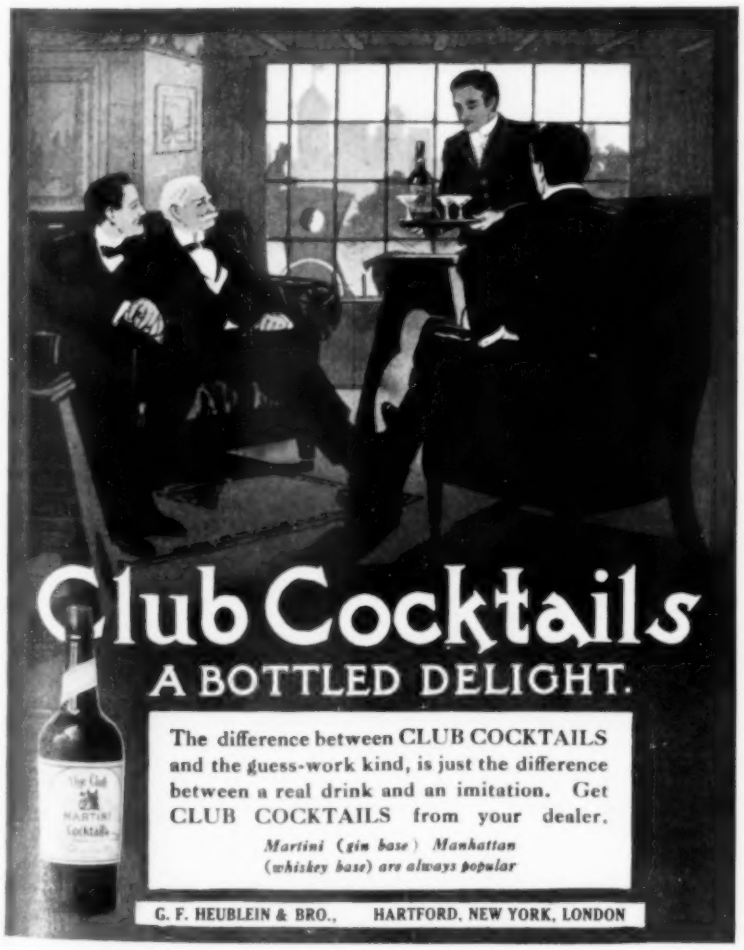

RENAISSANCE

The New $5

R & G CORSET

The Renaissance models comprise a new line of $5 R & G Corsets, designed to meet the most exacting requirements of the woman of fashion. No high-priced, made-to-measure corset will give you more fashionable form or fit with greater precision and comfort than one of these R & G Renaissance models.

The Renaissance model shown here combines the high bust, "flat hip" and extra long back, which are essential requirements of the new figure. Made in Coutil (K 5), white only. Price $5.

EVERY PAIR GUARANTEED.

R & G CORSET CO.

New York Boston Chicago San Francisco

DeBevoise Fashion Underwear
DeBevoise Sheathbocker

Every woman who follows the season's fashion in the matter of close-fitting gowns must exercise more than ordinary care in her choice of undergarments if her gowns are to be worn with any degree of effectiveness and style.

Women of fashion have chosen the *De Bevoise Sheathbocker* as this season's standard under-dress for the reason that no close-fitting costume can be made to fit perfectly without it.

The *De Bevoise Sheathbocker* is the Parisian idea of undergarment, a combination of close-fitting brassiére and knickerbocker. It is boned to provide good support to the bust. Made with narrow, curved French seams and daintily trimmed with lace and ribbons. Replacing the corset-cover, drawers and petticoat, it relieves the bunchiness of the three and gives the final statuesque lines, so greatly desired today.

Sold wherever fashionable women shop.

You should acquaint yourself with the full line of *De Bevoise* Fashion Underwear. A request will bring you our Fashion Underwear Booklet—a fashion guide every woman should have.

CHAS. R. DE BEVOISE CO.
33F Union Square **New York**

Frances Owen Harvey

Announces Her

SKIN FOOD SKIN TONIC
ORANGE BUD CREAM
HAIR TONIC HAIR POWDER
FACE POWDER
COMPLEXION BEAUTIFIER
(50 cents and $1.00 Sizes)

are now sold exclusively by

B. Altman & Co.

Fifth Ave. and 35th St. New York

"ELEGANCE AT MODERATE COST"

Lycett's
Engraved Wedding Invitations
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Visiting and Announcement Cards
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Write for Samples to

LYCETT STATIONERS

Engravers to Society

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We Want You To Try

"SALADA" TEA

The Flavor Will Please You

Trial Packet 10c. At all Grocers

YARNS SPANGLES & EMB. MATERIALS. JEWELS

BEADS FOR BAGS AND CHAINS, Canvases, Gold Threads, Cross Stitch Materials, Tapestry, Silks and Wools, Lace Braids.

EVERYTHING YOU CAN THINK OF IN THIS LINE that can't be had elsewhere. Send stamps for mail list. Est. 1860.
PETER BENDER, IMPORTER, 111 E. 9th ST., N. Y.
WHOLESALE & RETAIL

DEEP BREATHING

It is possible for every woman to acquire a symmetrical figure, correct poise, control of their nerves and the complexion of perfect health through a system of unique breathing exercises. Arrangements for individual or private class instruction, may be made with the originator.
Mme. M. Reiser, 120 E. 28th St., N.Y.

CONCERNING ANIMALS

[Note.—Communications concerning animals or birds and all phases of their protection, should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

LOSS OF A DEVOTED FRIEND OF ANIMALS AND HUMANITY

IN the death of George T. Angell, for so long President of the Massachusetts S. P. C. A., the cause of animal protection loses an influential and efficient friend. Mr. Angell was a living refutation of the contemptible charge so often made by vivisectors and others, that the animal lover is indifferent to the miseries of humanity, for his sympathies were enlisted in putting an end to every form of cruelty. The suppression of war, burial alive, the literature and pictures that debase and bring suffering in their wake, and all causes that had for their object the freeing of individual or class from oppression had in him a tireless advocate. He made his Society and its work well known all over the world, and, together with Henry Bergh, has the distinction of having been a pioneer worker in behalf of those who cannot speak for themselves.

PIN PRICKS BRING SUFFERING TO ANIMALS

Sydney R. Taber, the Secretary of the Vivisection Reform Society, has recently pointed out that the vivisection doctors are not quite honest in their statement that inoculations consist in merely the giving of a hypodermic injection, the inconvenience to the animal being so slight as to constitute a negligible factor. Mr. Taber quotes an unimpeachable authority, Dr. George M. Wilson, a member of the Royal Commission on Vivisection in 1906-07, who says that in the mere operation of injecting a virus, whether cultivated or not, there may be little or no pain, but that the cruelty does not lie in the operation itself, but in the after effects. Since the vivisectors, and their confreres the inoculators, pretend that there is little or no pain—because of anesthetics, alleged to be freely administered all through experiments, or because of the alleged trifling effect of them—they must not be surprised if the falsity of their claims is shown up by quotations from reputable physicians and the testimony to the contrary published in medical journals.

MEDICAL MYSTERIOUSNESS DISAPPEARING

Among the speakers at a meeting recently held by the Woman's Republican Club to discuss vivisection, was Frank Stevens, of Philadelphia, who is one of the best equipped platform opponents of animal experimentation. Mr. Stevens insisted on this occasion that the practice should be frankly called "cutting up alive," and that the time has gone by when from behind a veil mysterious persons should be permitted to tell us what they want us to know. The democracy which has come to religion, art and politics will come in medicine, and it will not be long before the layman will get tired of being treated like a fool by his employe, the physician. In this contention Mr. Stevens is backed up by Dr. Woods Hutchinson, who recently stated at a dinner "that much of the mystery which has surrounded medicine has disappeared, and the rest is fast disappearing." That is why the demand of the New York Anti-Vivisection Society for the open laboratory door is most timely as well as humane.

RUTHLESS SEAL-KILLING IS RUINING THE INDUSTRY

Those who heard the excellent lecture by Dr. Albert Leffingwell, delivered this season at Columbia University, will recall how much time he gave to explaining the terrible and unnecessary cruelties practiced by those who hunt seals in the northern waters—such hideous barbarity as skinning alive being among the usual operations. Dr. Leffingwell gave just credit to ex-President Roosevelt, who was the first President to interest himself in the unnecessary cruelty of sealing, and who went so far as to advocate the ending of the industry by the killing off of all the seals, if the cruel hunters do not mend their ways. Not only do these Japanese, American and Canadian butchers who swarm these seas perpetrate cruelty, but the result of their wholesale killing has been to reduce the number of the Alaskan fur seal herd on the Pribylov Islands in

(Continued on page 602.)

Ladies' Suits and Tailored Gowns
With short or Kimono Sleeves
REMODELED
To the Fashionable Long Sleeve Effects

My service is not only unique, but one that is not to be found elsewhere.

J. H. Comstock
Ladies' Tailor
16 years at
57 West 28th St., New York
TAILORED SUITS FROM $65

WELL GROOMED WOMEN EVERYWHERE USE

Paxtine
TOILET ANTISEPTIC

Because it makes a bad breath sweet, the teeth, mouth, throat and person antiseptically clean, banishes all disagreeable odors, and remedies sore throat, inflamed eyes, and all catarrhal conditions.

A little Paxtine powder dissolved in hot water makes a strong antiseptic solution, with wonderful cleansing, germicidal and deodorizing power.

At Drug and Department Stores, 50c. a box.
TRIAL SAMPLE FREE.
THE PAXTON TOILET CO., BOSTON, MASS.

If you cannot come to New York

why not make use of capable and conscientious purchasing agent. If you *do* come have some one shop with you who *knows* the shops.

Circular and References:

Mrs. Walter Remington Nichols
Purchasing Agent
24 East 21st St., New York

MENNEN'S BORATED TALCUM TOILET POWDER

A Positive Relief for **CHAPPED HAND, CHAFING** and all afflictions of the skin. *"A little higher in price, perhaps, than imitations, but a reason for it."* Removes all odor of perspiration. Delightful after shaving. Sold everywhere, or mailed on receipt of 25c. Get Mennen's (the original). *Sample free.*
GERHARD MENNEN COMPANY, Newark, N. J.

James McCreery & Co.

The Josephine
$15.00

Stylish Toque of Tuscan Color Yedda Straw, trimmed with black satin ribbon and large cluster of Russian Violets and Lillies-of-the-Valley Made in any color to match gowns.

Thirty-fourth Street
New York

Redfern Whalebone Corsets

Copyright 1905, by The Warner Brothers Company

At all high-class shops where Redfern Corsets are sold expert fitters are in attendance to select and fit the distinctive model intended for your figure.

The NEWEST CREATIONS from the atelier of the world's leading corset designer are patterned especially to provide a fitting foundation for the exacting modes of the season. Their comfortable fit is the natural result of the science of their designing.

REDFERN Corsets are the standard of corset fashion—The foundation of the perfect-fitting gown. Boned with genuine Arctic Whalebone.

Security
Rubber Button
Hose Supporters

ON EVERY CORSET. Write for booklet "V," telling how to lace and fit REDFERN Corsets and describing a few of the models.

Price, $3.00 to $10.00 per pair, according to materials.

THE WARNER BROTHERS COMPANY, New York, Chicago, Oakland, Cal.

Two Great Waist Values

In the many years we have been making garments for women, we have never been able to offer such great values as in the Lace and Silk Waists shown in these views. Both garments are from the very latest models, and will thoroughly satisfy and please you. Nothing more beautiful or fashionable offered in the best shops of New York City, the fashion center of the world. "Send to New York" and "be up to date."

No. 762

Chiffon Taffeta Waist; yoke has two box plaits on each side, filled in between with clusters of pin tucks, the centre cluster continuing down to waist-line, trimmed with heavy hand embroidery on front; long sleeve with cluster of pin tucks.

Colors—Navy, Black, Mulberry, Smoke and Copenhagen.

$4.00 Regular value, $6.00

Sizes running from 34 to 44 inches.

No. 751

Net Waist, bodice of plain net very elaborately trimmed with val. edge and dotted embroidered insertion back and front; small square yoke trimmed with venise medallion val. collar, heavy venise band running on centre front from yoke and ruffles of val. edge; shaped sleeve trimmed with tucks and val. edge; the edge is also used to finish this sleeve shaped to point. Colors, White and Ecru.

$3.50 Regular value, $5.00

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Remember, our garments are guaranteed to be exactly as represented in every respect, or money refunded promptly.

We have no agents or traveling salesmen; you can buy from us as cheaply as any one. Send trial order to-day. You'll be pleased.

Remit by Postal Money Order, New York Draft, or Check.

Manhattan Garment Mfg. Co.

54-60-B Lafayette Street New York City

Shoes
The Empire

A new and distinctive model for street wear.

Welted soles—Cuban heels

Materials

Blue Ooze
Black "
Tan "
} **$6.00**

Same to Order in the new shades of Castor

Catawba
New Wine
Wistaria
} **$7.00**

Bronze (Calf or Kid) **$7.00**

Alexander

Sixth Ave. and Nineteenth St.
NEW YORK

WHY NOT BE BEAUTIFUL?

Women who know the value and power of beauty will not permit their cheeks to become colorless, haggard and wrinkled, with dark circles under the eye, crow's feet, etc. Many women lose the youthful glow which is so much desired long before there is just occasion for it. A clear skin, bright eye, and well developed form will far outweigh imperfection of features. There is no occasion for women having wrinkles or crow's feet before sixty if she will use

THE DAVIS ELECTRIC MEDICAL BATTERY

the greatest and latest invention for administering Electricity into the human system. It causes rich red blood to go leaping, bounding, and tingling through the body, stimulating vigorous blood circulation—nature's beauty food. Destroys old age microbes — endorsed by leading physicians. Recommended especially for Rheumatism, Paralysis, Chronic Headaches, Nervousness, Worn Out Systems, Insomnia, etc. Nothing like it.

Reliable Agents Wanted *Write for Booklet*

DAVIS ELECTRIC CO., Sole Mfrs., 5045 Union Trust Bldg., Parkersburg, W. Va.

Keep Your Shape

Fashion Says—

Hips Must Go!

FATOFF

(Trade Mark)

The Borden Obesity Cure

Dissolves Fat

Absolutely No Wrinkles

Leaves the flesh smooth and firm

Reduce Your Weight

DON'T DIET—DON'T DOSE

FATOFF will reduce your corpulency to a normal size in 30 days and your figure to a desired size in 60 days. The method is simple and pleasant; *external application only.*

FATOFF reduces fat only where applied.

If you find yourself taking on fat, and you cannot come to the Borden Institute, purchase FATOFF and

TREAT YOURSELF AT HOME

It is easy and pleasant to apply and will keep down your superfluous flesh. There are absolutely no disagreeable features. The Borden Institute treats ladies only.

We are now preparing FATOFF in 2 smaller sizes, in addition to the standard size.

Write for booklet, mailed in plain, sealed wrapper. FATOFF is sold and recommended by

All of Riker's Drug Stores in New York and other cities; Hegeman's Drug Stores, New York and all first-class druggists, or supplied by

The Borden Co., 52 E. 34th St., N. Y.

JANE

(INCORPORATED)

Originator of the Jumper

Creator of gowns of distinction and refinement.

Attractive gowns for Spring and Summer.

Sketches and Estimates submitted upon application

17 WEST 30th ST. NEW YORK

CONCERNING ANIMALS

(Continued from page 600.)

the years between 1874 and 1908 from 4,700,000 to 50,000, and to bring about a near prospect of complete extermination. One reprehensible practice (as unwise commercially as it is fiendishly cruel) which is indulged in by the ruthless class of hunters is the slaughter of the nursing mother or cow seal, which every season causes the death by slow starvation of the pup seals. One investigator who has given a graphic account of this industry estimates that on some of the island rookeries, from which ten or twenty thousand mother seals have been taken at sea, from seven to fifteen thousand pup seals have starved to death. Thus both anti-cruelty interests and those of commerce are equally concerned in the enactment of laws by this country and Canada which shall put a stop to the inhumane and economically suicidal practice of killing mother seals in the breeding season. An effort will be made by this department to interest influential anti-cruelty organizations in agitating for governmental intervention in this matter.

CHRISTIAN SPAIN STILL GOES TO BULL FIGHTS

From Spain comes the disappointing news that, in spite of rumors to the contrary, bull fighting is on the increase. The year 1908 had a particularly bloody record, no fewer than 745 fights having taken place, and 3,838 bulls having perished in the arena. What a scandal for the Christian religion that a nation which for centuries has professed this creed should sanction such a brutalizing as well as cruel pastime, and not only Spain, but all other countries professing Christianity, are involved in the shame of the bull fight, since Christendom has never made its abolition the subject of concerted effort.

THE IMPORTANCE OF DEEP BREATHING

Most of us know that from twenty-five to fifty deep inspirations a day, taken in the open air, will develop self-possession and improve personal appearance, yet how many of us take them systematically?

Deep breathing and walking, than which there is no exercise more quietly invigorating or more beneficial for overstrained nerves, are closely related, and it follows, therefore, that to breathe correctly one should walk correctly. The poise of the body and the manner of holding the head are matters of importance, and until it becomes perfectly natural to do so, the mind must direct one to keep the chest well up, the shoulders back and the abdomen in. A dawdling, dragging walk misuses lungs, stomach and liver, but if the body is held in correct position and the lungs are properly inflated, not only is the harmony of motion increased but one feels a buoyancy which greatly enhances the pleasure and lessens the exertion of the exercise.

While breathing is usually a passive process, it can be made voluntary, and the more one accustoms oneself to conscious breathing the better. Indeed, when people thoroughly understand how much perfect freedom and grace of movement depend upon it, every one will cultivate greater lung power by taking in great drafts of oxygen to eliminate refuse and burn up slag. But as the expansion of the lungs depends upon the size of the thorax, it is necessary to strive by appropriate exercises to develop the chest capacity. Abroad the soldier is taught proper breathing during his term of service, with the result that the unstudied stoop is rarely seen, and that every man, from the lowest officer to the King, holds himself erect. In this country, on the other hand, so little is known of the act of correct breathing, or at least so little is it practiced, that only five per cent. are using the proper method to give full play to the lungs.

One of the best examples of proper training here is the West Point cadet, whose correct poise, admired and envied by all, may be had by anyone who will adopt the same method, and in this connection it may be said that this training should be given in all our schools. Indeed, if mankind would only seriously devote itself to this simple thing in its own physical regeneration, the human race would not only improve in looks, but in health. And especially would there be fewer cases of constipation and nervous prostration. Poverty does not keep anyone from indulging in deep breathing.

Wavy and Curly Hair

may be obtained without the aid of curling irons, by the use of Mrs. Mason's Old English Hair Tonic when used according to directions.

Mrs MASON'S

Old English

HAIR TONIC

is prepared from an old English formula for feeding and nourishing the roots of the hair. It thoroughly cleanses the scalp, eradicates dandruff, prevents the hair from falling out, promotes its growth, and enables it to retain its natural color and gloss.

Used by the leading society women of New York, London, and Paris, among whom are the Duchess of Marlborough, Mme. Melba, and many others.

Mrs. Mason's Old English Hair Tonic and her Shampoo Powder constitute a Complete Treatment for the Hair.

Sold at Drug and Department Stores

The Paxton Toilet Co. Boston, Mass.

Mme. Gardner

Corsets Made to Order

Edna Hip Confiner

Made of Tricot, $10; Batiste, $5; Coutille, $4. Very light in weight and can be attached to any corset.

When ordering give hip measurements only, as no fitting is required.

The Newest Gardner Models in Corsets, Tailored Lingerie, Embroidered Waists, Negligees and Novelties in Women's Wear, produced under my personal supervision at my establishment, now on exhibit. Superior Fit, Finish and Workmanship guaranteed.

373 Fifth Ave. New York

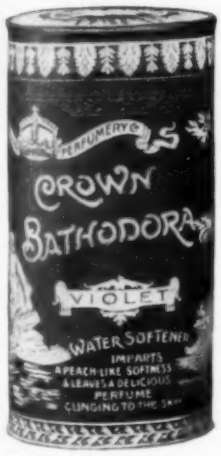
Alvin Building, above Altman

Telephone 3426 Madison

"THE CROWN HAS IT"

If you want a Delicious Bath,
A real bath that leaves your skin absolutely clean,
Your flesh fragrant and soft as a baby's,
Your tired muscles rested, your nerves soothed,
Your whole being filled with the joy and buoyancy of youth,

TRADE MARK



Add a few spoonfuls of

Bathodora

(The Perfect Bath Powder)

To your Daily "Tub."

Your bathroom will be like a flower garden; Your friends will enjoy your good looks and spirits.

4c. (stamps) and your dealer's name sent to Dept. E. will bring you a generous sample.

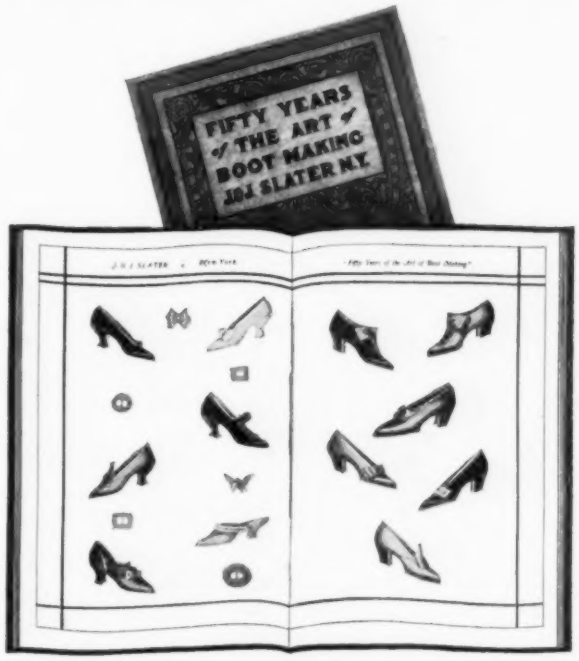
In cartons: Violet, Crab Apple or Lavender scented. You choose.

Lavender Salts
The 40-Year Favorite

Jeunesse Doree
The Favorite of London Society

The Crown Perfumery Co. of London
30 East 20th Street, New York

Crown Productions are Sold by High Class Drug and Department Stores



THIS Fiftieth Anniversary number of Slater's shoe catalog will be sent free on request. To those to whom exclusive styles appeal this method of shopping by pictures insures all the perfection of charm and fit for which Slater shoes are famous.

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Broadway at 26th St., New York

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Specialty House for Black Headwear
Exclusive Designs in Picture Hats,
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